Making Hardcore Safe For America!®

issue number ten august ninety-seven

Featuring the Unabomber, Systral, Stalingrad, Culture, Counter-Culture, And An All Out Assault On Western Civilization

You're probably reading this magazine because you're interested in music made by bands from the hardcore punk community. Why does this particular music speak to you? Hardcore music is filled with fury, with rage, with passionate desires and high aspirations. It is music for people who are discontent, who want more out of life, who are angry about something. I think it's safe to say that most of the people who are involved in the hardcore community are drawn to it because they are dissatisfied with the world around them, and are conscious that they want something more. This even includes those who only seem to be involved in it for entertainment and social interaction, for otherwise, why did they choose hardcore over other "youth subcultures"?

The fact is that there are a lot of dissatisfied people in America today, and a lot of dissatisfied people in Europe and Asia too—in Africa, in South America, in Australia. There's a lot to *be* dissatisfied about in the world today. Anyone who thinks we live in the best of all possible worlds is not fucking paying attention.

So the obvious question is: What is it we are angry about? Why are we drawn to hardcore punk? What do we really want? There may be a thousand different answers to those questions, even a thousand different answers for each of us. But we owe it to ourselves to answer them, if we want to get anything out of our lives at all, out of our very numbered days—how many more days, months, decades can we waste living unfulfilled?

Thus, Inside Front. This magazine is dedicated to not only providing news about hardcore music, but also to the next logical step: addressing the question of exactly what it is that so many of us are so frustrated about and what we can do about it. We don't claim to have any final answers. But we do have some ideas we would like to put forward, in case some of you find them relevant to your own lives. For if hardcore is the music of frustration, then discussing the causes of this frustration—and what to do about them—must be an integral part of keeping up with the music itself.

And so, finally, "revolution." By "revolution" we mean change, fundamental change in our lives, to make them lives that we can live proudly and happily—change *now*, not in some far off hypothetical future. Many people are intimidated by this word, even though they are unhappy with their present lives. They think that real change is impossible, so in their despair it hurts too much to even think about it. But *we* have not given in to despair. We feel closer to our goals every day as we identify the forces that have held us back and decide how to strike against them. We will settle for nothing less than attaining our dreams and desires—life is too short for anything else!

Introduction:
Manifesto for
Inside Front
Project Number Ten

Why, revolution?
Whyhardcore punk?
WhyInside Front?

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54Reviews. The only good thing about Inside Front. citizenship by using the word wankers: 44Culture, who discuss the implica tions of their name and deny allegations that they eat steak 78Advertising Ghetto... quarantined in the back! 87Boo-fucking-Hoo.

This issue will (hopefully) come out immediately before I leave to tour for three months with Catharsis and Gehenna. My lease (on the infamous Inside Front basement cubicle where I've lived, loosely speaking, for the last three years) runs out just before we leave, so if you have that address or phone number, it won't be useful any more; just write to us at the Atlanta CrimethInc. address and it will reach me eventually. I don't expect to be able to have a living space of my own again for quite a long time, at least until sometime in 1998, but I have plenty of friends who will help me out—so that shouldn't interfere with this magazine any more than my lifestyle usually does.

Let me fill you in briefly on the purpose of this magazine, in case the corporate record label you work for in "promotions" has only recently added Inside Front to your list of magazines. Inside Front does NOT exist to promote music. This is not just a music magazine, and it's definitely not a music business magazine. All the fucking press packets I get from you go straight in the trash-nothing makes me more sick than the way your companies sell music as if it were soap. Music has the power to fill people with love and hate, to bring the dead back to life—and we are the dead in America and Europe today, we need passionate music more than anything else—but you just fucking treat it as another way to pay for your cable TV. When you do that you take away whatever power it had, and leave us here in this world of shit with NOTHING: nothing but fucking products to purchase and cute advertisements to make us purchase them.

And yes, I've heard all that shit about how "we've all got to eat" and we have to make money in music or else we'll have to make it somewhere else. When Henry Miller, my favorite writer, wanted to guit his shit job at the telegraph company and start writing books, his "friends" tried to dissuade him: "but you've got to eat," they said. Henry Miller writes that when he looked back through history at all the men and women who had accomplished anything with their lives, their universal answer to this question was: "No, you don't have to eat." If you want to live, to be free to pursue your dreams and live according to your beliefs, to take on real challenges and live life for high stakes, there's no room for worrying about convenience or comfort. I'd rather be sleepless and starving and true to myself than another bored, well-fed cog in the wheel helping to ruin our world with every apathetic day.

So I don't give a fuck about being a good businessman with this magazine. I don't give a fuck about being professional or responsible or providing for the future. As long as I think Inside Front will be useful to people who need it and meaningful for me to do it, I will, and when that time is over I'll fucking quit. I'm at a point in my life when most of the people my age are figuring out how to find a place for themselves in the status quo, reinterpreting their

former opposition to all its objectionable attributes as mere youthful rebellion. Myself, I only feel more driven every day to figure out how to live free of the restrictions and controls everyone else is accepting on their time, their desires, their future. The more of these restrictions they accept, the less they are able to see any other way of life, and the more hopeless everything seems. So the main purpose of Inside Front is to aid in the struggle of the hardcore punk community (and other counter-culture communities) to make it possible to choose lives and lifestyles different from the constricting, destructive ones the status quo offers us— NOT to sell music, to sell youth culture, or even to sell ideas.

Anyway, enough fucking rhetoric. We've already got enough to live up to with this issue, especially for the jaded old has-been's we're becoming! I hope each of you can find something in here that is exciting and useful to you. I try not to be one of those distant and unreachable magazine editors, so if there's anything I can do for you or you want to reach me personally, please feel free to get in

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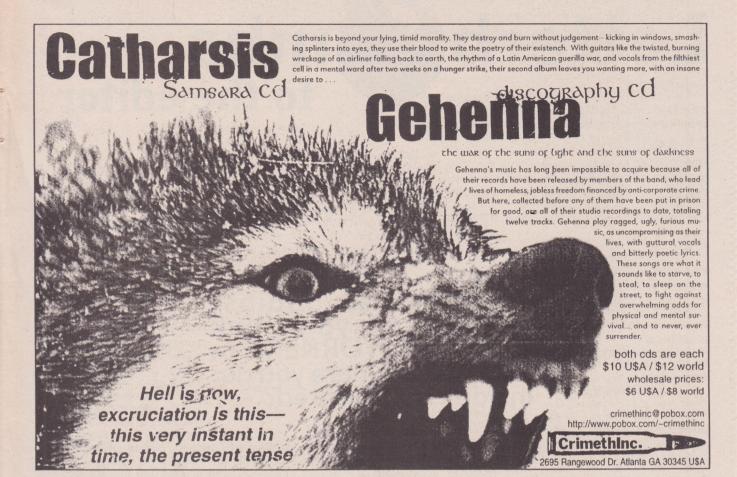
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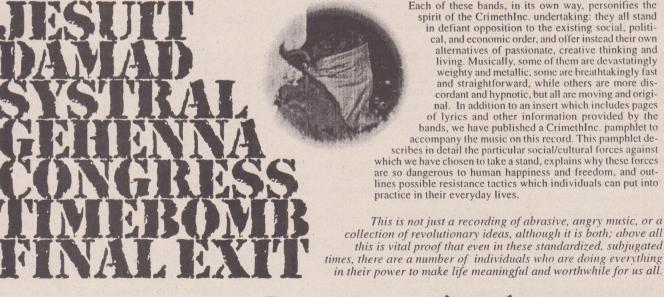
"The world only began to get something of value from me the moment I stopped being a serious member of society and became-myself. The State, the nation, the united nations of the world, were nothing but one great aggregation of individuals who repeated the mistakes of their forefathers. They were caught in the wheel from birth and they kept at it till death-and this treadmill they tried to dignify by calling it "life." If you asked anyone to explain or define life, what was the be-all and end-all, you got a blank look for an answer. Life was something which philosophers dealt with in books that no one read. Those in the thick of life, "the plugs in harness," had no time for such idle questions. "You've got to eat, haven't you?" This query, which was supposed to be a stopgap, and which had already been answered, at least not in the absolute negative at least in a disturbingly relative negative by those who knew, was a clue to all the questions which followed in a veritable Euclidean suite. From the little reading I had done I had observed that the men who were most in life, who were molding life, who were life itself, ate little, slept little, owned little or nothing. They had no illusions about duty, or the perpetuation of their kith and kin, or the preservation of the State. They were interested in truth and in truth alone. They recognized only one kind of activity—creation. Nobody could command their services because they had of their own pledged themselves to give all. They gave gratuitously, because that is the only way to give. This was the way of life which appealed to me: it made sound sense. It was life-not the simulacrum which those about me worshipped."

-Henry Miller, Sexus

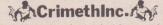
""You've got to eat?" Well, yeah, but not as often as you eat."

-Al Burian, Burn Collector





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Letterb mbs to the editor What the hell? Two issues ago you were talking

about how it was important to have a good work ethic, which I could relate to, and now you say no one should work at all? Well, what do you think we should do instead? How the fuck are we gonna eat or get anything done? And if you're so against work, don't you think there are WORKERS in the factory where you get Inside Front printed? Besides, what about the people who like their jobs? Mine's OK.

Dan Spalding, P.O. Box 683, Hagerstown, MD 21740

Dearest Dan,

Originally I wrote a long reiteration of the ar-

ticle in #9 which you are referring "If you're so against work, don't you think the original article spoke so well for itself so that you should just go back and read it again. Here are a couple quick points:

1. Of course I get Inside Front printed by "workers" (i.e.

1. The you're so against work, don't you think there are WORKERS in the factory where you get Inside Front printed by "workers" (i.e. to (even though I don't get the im-

people who do what they do for money, not just because it's fun for

them). The fact that it's almost impossible to get a magazine printed any other way is itself reason for us to doubt the system we live under ... it doesn't give us any options. So you make a point in FAVOR of recon-

sidering the work/leisure system.

2. Many people, like you, think their jobs are "OK." But, since we only have a limited number of years to spend on this earth, do we have TIME to spend doing things that are just "OK"? Human beings are adaptable, and can adjust to almost anything. Walk into any workplace and ask one of the workers there: "If you could be doing anything in the world right now, what would it be?" Not many people will answer "flipping burgers!" "selling real estate!" "attending office meetings!" or "painting houses!" [I'm not suggesting that it's impossible to enjoy doing any of those things—I am suggesting that people don't enjoy them as much as they could, because they have to do them as "work" rather than its opposite: "play"] Do we have time in our lives to waste on halfhearted contentment, or should we always be pushing to live each day to the fullest? Most people are simply afraid to pursue their dreams because they know that in order to eat, receive health care, and survive, they have to spend the better part of their lives working for some employer, doing what they are told rather than doing what they desire. But there ARE alternatives to living this way, and if we want to get the most out of our lives, we should consider those!

To give some more perspective on the whole work issue, I've included a piece of writing about my own experiences with employment and UNemployment. This is something we can all put into effect in our individual lives, it's not just some nonsensical abstract theory!

-the editor

Inside Front-

I'd like to comment on the letter in Inside Front #8 by E. Maidstone.

The assumption that our life is economic in nature, which is certainly true to some extent, at least in the system we live in, in the way it was presented, seemed to be rigidly linking a good life to being financially privileged. It's undeniable that a certain amount is, in this society, necessary to survive, but believing that it immediately "buys" you happiness or the "privilege" of being straight edge is about the same mentality that is presented in TV soap operas. "You could be poor, you could be rich, that does not exclude you from the pain..." There are other levels of suffer-

ing found throughout the classes, like domestic violence, and drug abuse, too. But in the upper classes it is glamorized even more, and they can afford to go into some private rehab clinic or silence their abused children with a good lawyer and a court order or get them a shrink, whatever.

The reasoning in the letter has a bit of an authoritarian streak to it, conveying an image that the ghettos are only occupied by drug ad-

dicts, gangsters and the like, and that it is impossible to create anything positive in such an environment, which is simply not true, I believe, and takes away from the achievements of individuals or groups who try to better their situation, be it economically or spiritually.

That a standard is set by a privileged part of society, like the primarily white (male) middle class SXE scene, does not have to automatically devalue the idea behind it, although it should remain a reason to view it critically. And should it turn into a new dogma for the world to follow, there are already enough of those. The world doesn't need a new religion, and it is still a personal choice.

Finally, living a drug-free lifestyle should allow anyone, especially if you're obviously faced with economic and political oppression in your everyday life, like in the ghetto, to focus on that, and direct the energy set free against the government. Of course, this newfound energy is easily misdirected and abused by the religions mentioned in the letter or political forces just waiting to gain power. So, education should be provided for, for example, by the privileged, well-off, middle class XXX kids. So much on that.

Take care.

Jani Jarvinen, Stockackerring 33, 0-85551 Kirchheim, Germany

Inside Front. & Co.-

Thank you to Adel 156 for the article on de Sade in I.F. #9. It is a bright and beautiful thing to see philosophy being discussed in the pages of a hardcore maga-

My thoughts:

I absolutely agree to the importance of philosophers such as de Sade and Nietzche, but only in the sense that they had to exist for us to be able to create a viable moral philosophy without the empty rhetoric of organized religion.

What I mean is:

The only thing we can be sure of is life. And, as de Sade said, there are natural desires and emotions that come with human life. The first of these is knowledge of the self and protection of the self: egoism. That is the value of de Sade, Nietzche, and nihilist philosophy in general: the stripping down of centuries of religious morality to the acknowledgment of the only thing we can be absolutely sure of: (again)

Now, as I agree with the concepts of life and egoism as a start, I can not agree

More than what I eat, whether or not I use drugs, and what bands I go to see, the bottom line for me as a member of the hardcore community and the counterculture in general is this: stay unemployed. Do whatever it takes, but keep my time and my labor to myself. I'm proud to say that it's been over three years now since I worked at any job for someone else. Here's why—and how.

WHY

First of all, and most importantly, there just isn't any other feeling that can compare with the sensation of complete freedom and self-determination. I wake up in the morning, when I want to, and make plans to do things that day—to do what I want to. Nobody

can buy a beautiful sunny day away from me at seven dollars an hour. If I suddenly have a new inspiration or idea, I can pursue it spontaneously without having to worry about how it will reflect on my future employment. I'm free to suddenly go on tour with my favorite band, to accidentally run into an old friend and spend the day catching up on lost time, or to stay home all day and write the first chapter of a novel if I am moved to. So my life contains a great deal more diversity and spontaneous opportunity than it would otherwise. And because I don't have to do the same thing over and over every day, all day (for example, sell real estate, wait tables, or program computers), I can do enough different things to keep everything fresh and exciting.

And of course I do things! I don't just hang out or sit around—I have all the energy that would otherwise be drained from me at work free to use on all the projects I care about. I can go to the library here (it's only \$10, for anyone, for a yearly membership at the university library here—that even includes their video and CD libraries) and read or watch old movies, I can exercise, I can play music, write, do all sorts of creative, selfimproving, productive things. If I had been working the past three years, it would have been impossible for me to have made Inside Front what it is-I wouldn't have had the time or energy to research and write it, to organize and publish it, or to distribute it the way I have. The same goes for Catharsis, the band I play in; the music we have made and the experiences we have had traveling and performing mean more to me than any amount of money ever could, and Catharsis has taken up a lot of time that I wouldn't have had if I worked. The same goes for my involvement in CrimethInc.—because I don't sell my time to some office or business establishment, I have time of my own to dedicate to helping bands that I love get their music packaged the way it should be and available to others. The same goes for my involvement in other projects—writing for other magazines and pamphlets, fliering, and being active in my community in other ways. If I worked, even if it was at a job I liked (at a cafe with a relaxed atmosphere, etc.), I might not be unhappy, but my life certainly would not be as fulfilling as it has been with all of these activities in it in place of traditional employment.

Better yet, I get to work on these things that I care about however I see fit. I'm not following instructions, attempting to impress anyone who will be evaluating me for a promotion, or working within the confines of any restrictions on my efforts. I have completely free reign for my creativity. I can decide for myself how and when I will be most productive, rather than having to show up at work at 9 am every day whether that is good for my concentration or not. Thus I can make myself more effective and efficient than any boss ever could.

Finally, and most importantly, I'm voting both with my dollars and my time and energy against the existing system. I don't approve of the way most of my friends are treated in their places of employment; they usually have to deal with overbearing or incompetent managers, their tasks are often boring and repetitive, and they are typically not even given enough money to be able to take care of all their needs (many of which needs—nice clothes, transportation, etc.—are created by their jobs). I don't approve of the way many corporations conduct business (i.e. mistreating and slaughtering animals, destroying the environment, exploiting their workers, supporting governments that oppress and exploit their

citizens, making products that are harmful to humans and the environment, etc.) and I also don't approve of the way our economy functions (with so many companies being interconnected and owned by multinational corporations) to force us to practically support the entire system whenever we support any particular

company. When I don't work for them, they don't get to use my labor to perpetuate the status quo. When I don't receive an income from them, I don't have capital to give back to them for them to use to perpetuate the status quo. And most of all, my time and energy are mine to be used to fight against them, rather than to support present conditions. For example—how many of you know vegans who work at places that

serve meat and dairy products, or other people in similar situations? We have to get away from that sort of thing.

HOW

Really, everybody already knows everything I've just described. Most people, if they had the choice, would love to leave their jobs or at least get new ones. Well-publicized, reputable poles have estimated the proportion of Americans unhappy with their jobs to be as high as 90%. That's shocking, considering that our work is usually the most central and important thing in our lives. But people don't feel that they have any alternatives. The companies they work for will only let them have the goods and services they need to survive if they earn the money to pay for them.

My solution to that problem is to see which goods and services I can do without, and to look elsewhere for the others. I don't buy Pepsi to drink with every meal—that stuff isn't too good for you anyway, and Pepsi Co. is involved in some really bad shit. I don't spend a lot of money in bars or nightclubs; there are plenty of free activities I can do with my friends that are just as exciting. I don't buy fashionable or expensive clothing. I don't spend money on expensive amenities that are supposed to "save time"—because the truth is, they don't. Otherwise, where the fuck is all the time we should have saved up by now with our fast food, our microwave ovens, our automobiles, our fax machines, our computers? We're busier than ever today, overloaded with so many different demands on our time from these different "time-saving" devices and the jobs we work at to buy them.

So where do I get food, shelter, and other necessities? Food-I almost never pay for it. Here, even in North Carolina, which is not too diverse socially or culturally, we have this thing called Food Not Bombs. F.N.B. is basically a group of people who go to all the restaurants, grocery stores, etc. and collect the food they are going to throw away at the end of each day-because it's no secret that a LOT of perfectly good food goes to waste in those places. F.N.B. then serves this food downtown so that everyone who is hungry can have food to eat. I eat there twice a week, and each time they have a fair bit of food (bread, vegetables, canned food, etc.) left over that I can take home with me. Even if your town has nothing like Food Not Bombs, you can put the ideas into practice easily enoughbefore F.N.B. started here, I used to go to my friend's burrito shop and collect the beans, chips, and rice they would have thrown away at closing time. The Hare Krishnas serve free dinners here too, once a week, and I have no scruples about eating their food-who knows what they would do with those resources if they weren't spending them on keeping me fed? You can probably find similar opportunities that are unique to your area if you look. The consumer economy thrives on excess, so why not take advantage of it? Obviously this system wouldn't work if everybody in the world tried to do it, but that's not going to happen for a long time, if it ever does... so in the meantime we should get by however we can as individuals. We'll worry about arranging a completely work-free world when that actually looks like it might be in range.

Far too many useful things besides food are thrown away in our conspicuously consuming society, for that matter. You can get nice furniture that college students leave by the dumpsters at the end of the school year when they move out of their apartments. I have friends who have found everything from working clocks, stereos, and vacuum cleaners to new athletic shoes in dumpsters.



that they are the end:

The development of morality starts with the identification of the self in others: empathy. We see the suffering of others, realize that we do not want that to happen to us, and take a stand (at least in our minds) against whatever is creating the suffering. But with this identification of the self with others comes the knowledge of the existence of others; comes the knowledge that others think and feel as we do. And finally there is the recognition that all life is not different than we, ourselves, are. This is where selflessness begins. We do begin to have genuine concern for others that is not entirely based on egotistical reasons. And this selflessness begins to have a life of it's own, creating actions and reactions based (at least) partially on the selfless feelings.

Take the example of the spouse risking death for their other: I know for a fact that I would die for my other with-

out a second thought. This is in part, I know, for the selfish reasons defined in the article. But I also feel real genuine love and respect for my other that, because of my development of selfless knowledge of others and their suffering and joy apart from my egotistical notions (but yes, developed through egotistical empathy as I've explained above), makes up part of my decision to act.

So, I will accept that part

of the reasons we do the things we do is for egocentric reasons, but I will not accept that it is absolute. While our selfless feelings originate from egoism, they do grow and take their own place apart from it.

As a side note, I would like to add that my appreciation of de Sade is based entirely on his philosophical functions. And that I do not support many of his conclusions, such as the justification of impassioned murder (i.e. the murder of someone who has angered you at the moment they angered you). It seems that this is entirely due to his inability to rise above the implications of a lack of universal moral law. Though it is interesting to note that (in most cases) he was against capital punishment.

But, again, thank you for bringing up de Sade in your article, Adel 156. It is important for people to realize that there is a selfish aspect to the things they do. It is also important for people to realize that life is the only thing we can be sure of, and to base their individual moral philosophies on that. Instead of on the basis of god-centered religious principles.

A comment on the idea that all moral beliefs are strictly personal views, as opposed to world views. Take the example of veganism: I have purposely looked up every argument attacking veganism and, at least in my mind, defeated them. And I have found the research that shows how the vegan lifestyle improves the life of the vegan and animals, assists in protecting the environment the world over, and helps to improve the lives of other humans the world over. And so one can conclude that veganism is a positive and helpful lifestyle that can improve the life of the vegan (in the sense of health and good feelings), and (note the idea above of the development of selflessness) improve the lives of other entities in very practical and real ways. Thus, with this knowledge, it is not unrealistic to suggest that we should work to educate the entire world about the benefits of veganism, and how a world wide acceptance of veganism could solve, or help to solve, a great many problems.

Anyway...

"There are forces here in the West that do restrict our freedom with violence or the threat of violence— what the fuck do you think cops are?"

Again, thank you. If I have misunderstood Adel 156 article, and have merely reiterated the things she meant to get across, I'm sorry and glad I could be of

And thank you Inside Front/CrimethInc. for existing. My taste in music does not run (usually) in the realm of metallic hardcore, but I appreciate the intelligence and strength of character that goes into these projects. Sincerely.

Jeffrey Daniel Miller 2414 and a half, Lynn Street, Parkersburg, WV, 26101 (This address good only through August 97, after which I am moving to

p.s. I am very interested in reading the editor's (Brian D.'s?) dissertation on Nietzche.

p.p.s. Read Albert Camus' The Rebel for a really interesting take on de Sade and his place in the French Revolution and the times surrounding it.

p.p.p.s. After reading the Timebomb interview: Violence can NEVER be a tool. Violence is a means to oppress those who disagree with you, and so is inherently fascist. Violence is the tool of those who want to force the world into one mold, and don't have the patience to wait and use education. A revolution that uses violence is destined to be as bad or worse than what it overthrew. History has shown this. Again: Violence is fascist in that it is a means

to force people to believe something they do not understand and are not ready for. (I do not think of non-violent

direct action as violent).

Jeffrey-

Thanks for your very literate letter. First of all: what does your "life is the only thing we can be sure of" mantra mean? It sounds sort of like a truism... sure, we know that we exist just from the act

of asking that question. But that knowledge by itself cannot give us any information about how we should conduct ourselves. My desires guide my behavior: I figure out the different things that I want, assign priorities to them, and try to pursue them to the best of my ability. I try to be good to the people (and animals, yeah) around me not because I fear suffering for myself or others, but because it is intrinsically rewarding to me to be good to them. Not out of fear, which is a negative thing, but for positive reasons: I enjoy treating others decently for its own sake. I don't think that's necessarily because I identify with them—some of them, I certainly don't identify with, and the bottom line is that solipsism is an unassailable position (you cannot know that others have an awareness, since obviously you can only be aware through your own awareness and thus can only be certain of your own awareness alone) so we need other justifications for being good to others than mere identification with them. Enough philosophical hairsplitting! But if you're into that sort of thing, you really do have to consider the solipsist position..

About your mention of Nietzsche-you seem to think Nietzsche was only a destroyer of old values, when in fact, in his own words, he was a "revaluator of values." Nietzsche's ultimate goal was to affirm love of life, and he only assaulted Western traditional values because he felt they only smothered that love. But he was not a negative thinker, he was a very positive one, who set out to do much more than merely deconstruct old ideals. I spend far too much space in this issue talking about Nietzsche, I'm starting to look obsessed!

Finally, about violence. Yes, violence between two free individuals is an illegitimate form of interaction, and for obvious reasons it ultimately benefits neither person. HOWEVER: when you are already being acted upon violently, sometimes it is necessary to push back with violence-not to attempt to "dominate back" the person who is attempting to dominate you, but to merely protect yourself from being dominated. If I remember correctly, even Gandhi believed that it was necessary to use force against forces like the Nazis in the second world war. When you live under the thumb of oppressors who permit you no freedom, and who will not hesitate to squash your every attempt at free action, then sometimes the only way to carve out any space in which you can act freely is with violence. Using violence to oppress is always counterproductive; but there may be situations in which it can be effectively used to press back against oppression, thus equaling the odds. So violence is not an appropriate way to change people's minds, perhaps, or even to change the world for the better. But I certainly won't argue that we should not use vioAnd if you find the right thrift shop (*not* "vintage clothing" shop) you can dress yourself pretty well for less pocket change than you can scrape out of a public fountain in one night.

Shelter is the second most serious challenge to a person who wants to avoid working (health care is the most serious, and I don't have any easy answers for that one yet). In Europe and, to a lesser extent, New York, squatting is a possibility. People often complain to me that squats are too dirty and dangerous for them, but I think if the people who do not choose to live under dirty and dangerous conditions normally were to organize squats of their own, that (obviously) their squats would not be too dirty or dangerous. Think how much fucking money you could save if you didn't pay rent! Even if squatting is not an option (since it is sort of discouraged by the authorities), it's possible to arrange cheap places to live. Plenty of people I know pay only a little over a hundred dollars a month to share an old house with a bunch of friends. I've known people who have been paid to stay at someone's house and take care of it while they were gone; I've known people who have worked on the house where they lived (painted it, etc.) in exchange for paying little or no rent; the list goes on. The possibilities are endless and ever changing, so I can only give examples here—you have to find concrete opportunities for yourself.

As for things that have to do with the hardcore scene—often if you're active, doing something that is useful to people (because I'm trying to *encourage* that here by speaking out against work, NOT discourage it!) you can barter it for the records, 'zines., etc. that you're interested in. If you write reviews, you can get all that stuff for free; you could trade a traveling band food or a place to sleep in return for their record; you could trade some rare records for a tattoo or vice versa; trade a copy of your friend's 'zine for another one that interests you; volunteer to help organize and clean up after a show in return for free admission.

Another way to make ends meet when you're unemployed is-brace yourself-stealing from corporations. This can range from the very petty to the other side of the spectrum. You can get a variety of materials you may need from some simple, low risk urban hunting and gathering. Toilet paper is, obviously, everywhere; so are cleaning products, matches, salt and pepper, coathangers, cardboard boxes, light bulbs, batteries (you can get them out of smoke detectors, for example, if you don't think it will endanger anyone), staples and staplers, pens, soap-just keep your eyes open. Copy shops often have tape, folders, markers, paper, and a million other typical "office" needs (it's a well-known fact that Kinko's has financed punk rock in the U.S.A. almost singlehandedly). For that matter, stealing from the workplace is a timehonored American tradition, since so many people are so frustrated there; if you make friends with people who do work at these companies, chances are they will be happy to share a little of their companies' resources with you. Example? Since Inside Front #4, three years ago, I haven't paid for a single xerox copy; that includes thousands of copies of each issue from 4 through 7 thousands of pamphlets, and literally tens of thousands of fliers.

Do I feel bad about this? No. Corporations are distinct from traditional businesses in that they exist as separate financial entities from their owners. When you steal from a large corporation, you're stealing from a business entity that exists to perpetuate itself rather than from a private individual. Sure, private individuals profit from these corporations, and some of them are not really all that bad; others, though, like Pepsi or Marlboro, are up to some really bad things, and the less resources they have to pursue those goals the better. Most of the workers at these corporations receive a set salary, and will not suffer too much if you steal from the corporation. These corporations, in fact, usually figure some loss from theft, etc. into their budgets—they know that's the price they must pay for doing business in an environment where their workers feel little loyalty to their employers or fulfillment in their work, and many people in society are hungry, fed up with their jobs, and fed up with being "honest" and waiting fruitlessly for change. If you actually did steal more from a company than they were prepared for, the people who will probably lose money are the stockholders—and the majority of stock is not held by working class men and women who are counting on it to be able to take care of their families. And if so much theft somehow occurred that these huge corporations like Kmart and McDonalds had to close, I

would shed no tears about it! These companies and the multinationals that own them would disappear, never again to wreak wholesale destruction upon the earth's environment, never again to sell the same unhealthy, nasty-tasting hamburgers in every town from Los Angeles to Moscow through sheer force of advertising dollars. Perhaps they would be replaced by individuals who could be held accountable for their behavior by their communities; individuals who would care about their communities and act accordingly, rather than having to obey the impersonal and disinterested orders of a faceless profit machine. Individuals like my friend who owns the Burrito shop, who would give me food when he knew I couldn't afford it—because he knew I would do the same for him.

Anyway... Certainly, I'll admit it does take some time and energy to avoid working; you have to spend a fair bit of each figuring out how to survive without a steady income (at least you can do this on your own time, when and how you want to). Not to mention that you will have to go without some comforts and conveniences you may have been used to; but is that stuff really more important to you than anything else? Of course, more than anything else, it helps to have the support and camaraderie of your friends in an undertaking like staying unemployed, and that's where our hardcore community comes into this.

How Does This Relate to Hardcore?

Being a one-person economy is extremely difficult. Even if you don't work, you will still have no free time if you have to arrange all your food, all your shelter, all of your needs for yourself from scratch. But with others to work with, it becomes a lot easier. Food Not Bombs, the organization that I mentioned earlier, works so easily and smoothly because it is a group effort. Because a number of people help with obtaining the food, cooking, serving, and cleaning, it isn't that much work for any one individual, and the whole thing seems more like a friendly social event than a demanding task. The same goes for all the other ways of obtaining resources to stay unemployed—not only are they easier in groups, but you will feel less alienated from the world if you do them with others.

Imagine if the hardcore scene wasn't just a bunch of kids wearing funny clothes, practicing their dance moves and camera angles at punk shows once every couple weeks. Imagine if everyone in the hardcore community, at least those who could (because of course not everyone can), quit their jobs and used all the potential energy we have as idealistic young people to try to develop a new way of life. We could use the networks we have already set up for touring bands, distribution, etc. to support each other in our attempt to break away from the employment system. Imagine how much creative energy would be unleashed, if we all stopped exhausting ourselves for "the man" and put that energy back into our own lives! Surely, all together we would be able to make something like that work. And then we would no longer be just another subculture with our own characteristic "rebellious music" and "fashionable clothing." We would be a fucking counterculture, a force that would work effectively against the status quo we all claim to reject—for the contents of our daily lives would, by themselves, do more to change the way the world works than our words ever could.

Does this sound difficult? It probably will be! But whether it is impossible or not can only be determined by trying it. And besides, what do we have to lose? Are our diet sodas and home entertainment systems really worth the lives we must sell away to buy them? Are you doing what you do because you think it is the MOST important and exciting thing you could be doing, or because you're being paid to?

If the answer is "because you're being paid to," that means that you are selling away your dreams and desires in return for material possessions and security. But you don't have to do that!



lence defensively, to protect ourselves and our freedoms from those who would harm and restrict us by force. And there are forces here in the West that do restrict our freedom with violence or the threat of violence—what the fuck do you think cops are? How about prisons, how about the death penalty? Why should we accept the domination of those forces over us any more than we would accept the domination of others who do not wear uniforms or work for the State? the editor.

Inside Front-

I just have some considerations about the fact that some straight edge kids/bands do no longer want to be seen as "straight edge"; something they were very proud of in times that it wasn't as well known, as it is now. Their explanation is that they don't want to be a part of the flock, that they want to do, just what they want do. But wasn't it trying to improve something by being straight edge that they wanted,

or was it just about being different, I ask myself. If you want to change something in the community you are going to need the help of the rest of the people in it. I'm personally very glad that more and more people are getting involved. It is almost impossible to escape

from being a part of a group. You can tell yourself that you are not and at the same time look around you and see the people you hang out with; dressing the same way- and by this I don't mean that there is any importance in the way you dress, but you can't deny it that hardcore/punk/straight edge/... kids are almost always recognizable as so (Why should this be considered a bad thing, every time I meet someone, it reminds me that I'm not alone and it makes it less difficult to go up to them to talk and to exchange ideas) very often you listen to the same music; have the same ideas... Of course this is normal, that is just what makes it fun to hang out with them and you are there to support each other. The most important thing however is to always keep in mind what your goals are, and not to blindly follow your friends in whatever they do. I'm aware of the fact that there are kids who call themselves straight, to give themselves a certain image. But I'm sure that that kind of people don't stick around long and they are not worth it to give everything up for. And maybe some kids are being misjudged: they are called fake just because they haven't been SXE long enough; or because they listen to the "wrong" music... In my opinion the real hypocrites are those people who consider themselves to good to go and talk to these "fake/ uncool"-kids, so they won't even get a chance to learn what being straight is all about. Maybe, and I really do hope so, they just want to lose the name SXE, because they are afraid that it is going to be (or already is?) a fashion trend. In this case I couldn't agree more, but I hope they don't lose their faith in the theories behind it. I'm not saying that all I wrote just now is true for everyone. Everyone should decide for themselves whether they want to go, or stay straight (even if you don't want to call it that anymore). Surely they have their own motivations to declare they no longer are SXE but I would certainly like to hear what those motivations really are, cause the explanation seems a bit vague to me sometimes.

P. Hellriegel Heimolenstraat 28 3630 Maasmechelen BELGIUM

Dear Inside Front-

1. I'm writing in response to that P.C. idiot Dari Fullmer. Did you even listen to the CD? Apparently you didn't, because the O.L.C. songs are the best songs on the CD and the only reason I'm keeping it. There are a few other good songs on there as well (Trial, Halfmast, Spirit) but most of it is shitty metal. Also, how are O.L.C. racist and homophobic. They have an anti racist song on the LP and the singer is a mixture of minorities for christ sake. And if it's wrong to love your country then I don't want to be right. As Murphy's Law says "America Rules." You PC pieces of shit have took all the fun out of hardcore, and for that I HATE YOU. It's pretty sad that singers/songwriters can't be honest and say what they feel because of you people like you.

2. Inside Front, I hope Good Life recordings paid for that issue (or at least the 7") because it felt like one big advertisement. That 7" was the shittiest 7" I've ever heard (I sold it for 50 cents) total shitty metal. Also in the Congress interview one of the members says "It's about time all the old school bands start to realize that metal has saved the HC scene as it is today." In a way he is right because all of the true HC kids realized that we have to rebuild the HC scene just like Ray and Porcell did back in 86. When crossover was ruining the HC scene. Well now in 97 the scene is growing stronger. With bands like 10 yard Fight, Hands Tied, Rain on the Parade, Floorpunch, Trial, Ensign and many others leading the way. The future looks great. Now I gotta try to rebuild the Clevo HC scene, which isn't gonna be easy. Keep up the good work and honest reviews.

C.S. Cleveland Kid.

"I hope Good Life recordings paid for that issue. That 7" was the shittiest 7" I've ever heard (I sold it for 50 cents)."

Dear Cleveland Kid,

Thanks for the letter. You brought up a few points I'd like to touch on. First, I always find it amusing when people get really defensive and worked up about musical style in hardcore. The music is either angry or it isn't; it's either passionate or it

isn't; it's either genuine, emotional, moving, powerful, or it isn't. If music is played by people in the hardcore community and is angry, passionate, genuine, and powerful, then it's hardcore, if you ask me. It either moves you or it doesn't. Who cares about whether it sounds metal or not, as long as it's original and exciting? And if your tastes don't range into "metallic" hardcore, that's OK, but what we have here is a countercultural community, not just a mere music-based social group—so if a few hardcore bands play songs with solos in them, it's not going to hurt anybody. A lot of really sincere hardcore kids find that music inspiring, you know, and that's good enough reason for me to look favorably upon it!

Briefly, since this topic is so worn out by now, about O.L.C.: it's important that people like you who say that they cannot be racist because there is an anti-racist song on their record know why that song is on there in the first place. Before O.L.C. started, my band Catharsis did a cover of that song (which belonged to Confront a few years back) and made the lyrics anti-homophobia. O.L.C. was so pissed off that we used their song to convey that message that they recorded it again, shouting "Our Fight, '95—fight me, Catharsis!" at the beginning. For some reason (not wanting to give us extra exposure?) they took the "fight me, Catharsis" part off, but you can still hear the first half of that threat on the record. So that song is not on their record to attack racism, but to attack us for attacking homophobia. Pretty fucking silly.

Finally, you say you "love your country." That kind of thing confuses me. Does that mean you love the government of the U.S.A.? Because those politicians are all busy as fuck right now taking advantage of you and me—I don't know why you would love them. Does it mean you love the people who live here in the U.S.A.? Because it's quite possible that we American citizens would be better off without America itself—without all the taxes, without all the cops and bullshit laws, without being conscripted into unjust wars every few years, without the racism and sexism and other worthless values institutionalized in the American economy and culture... in that case, you don't love your country, you love its people, and those are two very different (possibly mutually exclusive) things. Or does it just mean that you like saluting the flag and talking shit about other countries as if you're proud to be on the "winning team," no matter what it stands for? That kind of traditional ignorance has NOTHING to do with hardcore, if you ask me, no matter what stoned old me like Murphy's Law say!

the editor.

Dear Inside Front-

Moderation is the key*. In all the issues of Inside Front since its first photocopied installment I can't recall an instance where our esteemed editor has said anything positive about the medium to which I have devoted my life. In the last issue (#9), the page directing following editor's note even included a rant titled "Caution: Television is a Slippery Enemy" continuing this anti-tv crusade my greatly respected friend has continued to wage. In this vignette, Mr. Dingledine raises some points I cannot contest, especially in regard to the hypocrisy existing in the hardcore scene's fight against corporate entities while still accepting MTV or other "news" outlets offers of the chance to get their voices heard. He disagrees with the widely popular notion of the mass media usefulness in information disbursement, Maybe your butt will expand and you will be able to sing commer-

claiming that it perpetuates the larger problem of television addiction. I must insist that those are two separate arguments, one dealing with the widely circulated myth that no one under 26 watches anything but MTV and the latter concentrating on the lazy ass people who wake up to Jerry Springer and have seen all the "Roseanne" reruns. Watching tv doesn't make anyone watch more tv, having no life makes people watch tv.

This begs the question: why would anyone in the hardcore scene not have a life?

Most of us have plenty of sober time to ponder what to do with the Susan Dearest, rest of our day when we are done making "X's" on our hands with MagnaMarkers TM. I would understand not having a life if you didn't have so much in common with thousands of people all over the world who would love a pen-pal to exchange music and news with. You could pose the non-existent life argument if you didn't have hundreds of MAGAzines (don't be just a fan) available which address enough topics to keep anyone fairly interested; and if they don't talk about what interests you, write your own! The most important thing about the hardcore scene is that everyone can contribute something without getting into a clique or being rich or having any musical talent. Even before one gets the chance to climb on that stage to be adored, he can review records and shows for a local zine or make a few extra copies of a flyer of an upcoming show to pass out to openminded kids at school. Simple acts of giving time and energy are what makes us different from people who need to spend thirty bucks a month before a show in the hopes of getting within 200 feet of the stage to hear songs they enjoy.

Starting in this issue is a 3-part article on how to do a tv show. The very nature of television is the reason we should be opposed to it for the most part. It exists to make the rich richer by getting the poor addicted so that advertising serves its purpose. That doesn't rule out the possibility that it does offer some positive aspects to information disbursement that wouldn't be otherwise available. Producing any visual programming is very expensive and to have it available for others to see can add thousands of dollars to your costs. Television, especially with the advent of cable and satellite, makes it possible to gain access to millions of households from one copy of your project. If you do a documentary on your scene, you can make some money selling the tapes for a few dollars over the duplication costs and maybe sell a few hundred outside of your area, OR you could have it broadcast all over the world and thousands of people could grow to love your local bands.

And heck, if you want to watch a show on the mating rituals of emus, don't hesitate. There are many animals not indigenous to my area, or even my continent, which I am interested in; and while I would love to go watch them mate in person (that was a joke, jeesh), time nor finances allow. And if Congress is in session debating a bill that directly effects me, although I am lucky enough to only live 30 minutes away from seeing it live, I would be whisked away after my 20 minutes of spectator time is up so I would miss the whole argument. It's a matter of priorities. Do I really need to know who the 25 year old secretary from Los Angeles is going to pick on "Love Connection;" should I watch Tom Brokaw or read every interesting article in the newspaper in the same amount of time. I admit, sometimes I am weak and need to see what the after looks like on makeover day, but usually I don't even find the time to turn the tv on in the first place.

Your whole life is about rebellion anyway, so add Brian Dto your list. Who is he to tell you how to spend your time?

cial jingles to make yourself a more well rounded person. Eventually you can hope to earn a spot on a television trivia game show and be able to pay off your satellite dish with your winnings. Dare to dream. Love, Susan Wills

*Only in television. Be a voracious reader, laugh until everyone calls you gigglebutt, and put your heart into cooking and letting your friends know they are loved. And call your mother.

"In all the issues of Inside Front since its first photo-copied installment I can't recall an instance where our esteemed editor has said anything positive about the medium to which I have devoted my life . . . television."

You say that "watching tv doesn't make anyone watch more tv, having no life makes people watch tv." Well, this was the point of the article you are responding to: Watching tv makes you have no life. See how that works?

The more you watch things without actually participating in things, the less you have going on in your own life, and the more likely you are to turn on the television for some vicarious excitement rather than doing something yourself. Of course, "moderation in all things" (although that sounds dangerously like the line my mother used to use to try to talk me out of feeling strongly about anything!)there could be some benefits to watching television sporadically, I suppose. But for me, they'll never even make it worth the money I would have to spend to buy a television and cable tv. The money you spend on that shit has to come from somewhere, you know! And it's not worth it to me to go back to the fucking workforce just so I can learn some "commercial jingles" to hum on my lunchbreak.

-Brian D.



Look at the hardcore community, from a distance—what do you see? The most visible signs of our existence, besides bands playing in basements and rented out halls, are the 'zines and records we sell. And open up almost any one of those 'zines, and you see advertisements for other 'zines, other records, other products. In fact, aside from the advertisements, what are most of our 'zines about? The record reviews, the 'zine reviews, the top ten lists all deal with products to buy and sell. The photos of hardcore bands hopping around and shouting invariably feature kids dressed in certain styles (band shirts, tattoos, etc.), as if to indicate that these fashions, which are not too cheap, are an intrinsic part of being involved in hardcore.

And when you get more deeply involved in hardcore, you find that you really do spend quite a bit of time buying and selling products. You start going to more shows and buying the records and 'zines you hear about.

terprises. That's the problem: most of the projects we undertake in the hardcore community right now seem to be business enterprises.

Of course we have to sell things to system where it's difficult get anything for free. But if this is the case, we still should be more aware of the effects of the ways we conduct business, and also strive for alternatives so that we will not be limited to only one form of interaction. And if we truly are interested in transforming our lives in fundamental ways, rather than just going through the motions of being another youth subculture, buying and selling our community than it does. It should be extremely clear from looking at the corporate exploitation of the hippy subculture, the (pop) punk subculture, and a thousand other youth subcultures that any community/subculture that

hardcore right now seem to be business en- the U.S.A. and Europe, and consequently, it often seems to be the central focus of our lives. We spend half of our waking hours and most of our energy at our careers, and almost all the careers available have to do with selling be able to make them and share them with things or services, or promoting those sales, each other at all, living as we do in a capitalist etc. And where has that gotten us? The companies that sell the most useless products, like Coca Cola, achieve the biggest sales, because they can afford to spend the most money on advertising and promoting their pointless product. A number of large corporations are destroying the environment (McDonalds, Exxon. etc.) and animals (the meat and dairy industry), financing oppression of human beings (Pepsi, etc.), promoting products that destroy products should play a much smaller role in people (the tobacco industry, etc.), and mistreating or underpaying their workers (Nike and almost every other corporation I can think of)all in the name of profit, because profit is the most important goal in this kind of economy. The corporations that will not sell things as ruthlessly as the others, that will not stomp over anything in their path to increase sales, die out, while the corporations that act with the least concern for the world in their quest for sales come to dominate the economy (and thus the world) when "selling things" is the main focus. The products that cater to the lowest common denominator (bad television shows, silly movies, etc.) achieve the widest sales in this system, and come to dominate our lives. Because

(Why just "selling things" is inherently revolutionary)

You buy some band shirts and maybe purchase focuses primarily on products and image is our society treats "selling things" as an end some clothes, piercings, or tattoos that are similar to the ones your friends in the hardcore community have. You start a 'zine of your own, and have to worry about how to buy the copies to make it, and-how to sell it. You start a that might be better for all of us. band, and worry about making demos and selling them, about buying equipment and being paid to play shows; you start a distribution. and worry about how to sell all the things you order; you start a record label, and you worry about selling records, buying advertising, selling more records, more and more buying and selling. That seems to be one of the main themes of hardcore today, if not the main on those hardcore records are going to affect theme: economics. One of the main things that more people in genuine ways. In fact, some identifies a kid who is getting involved in methods of promotion and distribution that hardcore is the records and 'zines he buys; and the people who are more deeply involved usually spend even more time thinking about economics-worrying about money, about promoting their products, about sales and profits, since most of the projects we undertake in vices is the foundation of our economy here in ism would choose to support the more inde-

vulnerable to being taken over by corporate interests. We can't beat "the Man" by playing his own game. Besides, there are so many other kinds of interaction that are worth trying,

Selling Things Is Not "Progress"

First of all, and most importantly, we must remember that by itself selling things does not accomplish anything. Just because more kids bought hardcore records this year than ever before does not mean that the ideas work to increase sales also work to distract attention (both the record label's attention and the buyers' attention) from the ideas that are addressed on the record, as we'll discuss below.

Buying and selling goods and ser-

rather than a means, we live in a world that is fucked up in a thousand different ways.

Do we really want to mirror mainstream society in our own community by concentrating on that same kind of economic interaction? It seems possible that that system might have the same effects in hardcore that it does in mainstream society, if we're not careful. That is to say-the labels and other hardcore businesses that have the least scruples, that care the least about the value of their products and the effects of the ways they sell their products, might come to have the most power and influence in a scene where selling things is the main focus... because though other labels might care more about the way they go about business, they won't be able to compete with the marketing and business savvy of their ruthless, heartless competitors. And then, though some kids who have come to be concerned about issues like consumer-

"most of the projects we un-seem to be business enter-

that were the most visible to the most people would be the ones who concentrated the most on pure sales alone and thought little about anything else. In fact, if you look at hardcore right now, it's not hard to see that very thing happening.

Advertising

When you sell things, it's necessary to let people know that that they are available from you, and so advertising has become a fundamental part of the way we do business today, both inside and outside of the hardcore community. This affects us in a couple of ways. First of all, "lowest common denominator" advertising, which de-emphasizes the important qualities of the product (assuming that it has important qualities to begin with) and can lead people to purchase things which are useless to them, usually is more effective than truly in- claims "the Grace of Brutality" across a photo-

formative advertising; you can imagine what kinds of products and business practices this encourages. Second, in a more subtle way, advertising in the hardcore community can actually contribute to the feeling that just buying and selling things is accomplishing something.

.Most of the big corporations that use advertising to sell their products don't give a fuck about their consumers. Sales and profit are their chief motivations, so they will advertise their prod-

ucts in any way that will sell them, whether it is in the best interest of the buyers to buy them or not. Advertising of this kind boils down to low-level mind control: companies pay advertising agents (psychologists!) to figure out which images and rhetoric will sell a product most effectively. That's why car commercials have beautiful (so-called beautiful) women in them: that's why toothpaste commercials have meaningless statistics in them; that's why advertisements for soda and jeans are filled with things that have nothing at all to do with soda or jeans. These images, which have fucking nothing to do with whether the product will be useful to an individual viewing the advertisement, nevertheless make it more likely that the individual will buy the product. If you give a fuck about people at all, you can see how this kind of advertising is-dare I use this term?-unethical.

And unfortunately, these ads really are the ones that sell products the most effectively-even in the hardcore scene, it seems. Look in any hardcore magazine, and you see advertisements that have nothing to do with the products they are selling. Instead of using

pendent/not-profit-motivated labels, the labels are for sale, what the music sounds like and fuck about us, use your ad to tell us why we what the themes are, these advertisements feature some catchy slogan and/or funny picture encouraging consumerism. A good example is a recent Trustkill advertisement featuring a little girl kissing a little boy and saying on Trustkill!" That doesn't really tell you much about the records, but it uses silliness to stick in your head and maybe encourage you to buy buy Trustkill records, you will instantly win the heart of the girl next door... just like the idea tiful women is that buying a car will make you attract women (the image suggests that a

Excuse me Beardo, but s

perhaps you've noticed

huge underground hundreds

Zines, clubs, bands,

fucking

huge

distributors

that we've built up a

"My boyfriend bought me all the new releases Trustkill records—I guess the idea is that if you implicit in the car commercials featuring beaupretty woman "comes with the car"). I hate to pick on a friend, but another good example is the latest Edison advertisement, which pro-

> All that a Baboons Do you Know how Many PUNK L rock records were solds las+ year

graph of crying Vietnamese children who have just had their clothes burned off by American napalm—that's fucking tasteless, using images of real human suffering inflicted by the last generation of American men just to sell the music made by their sons. It would make sense if any of the records being advertised actually addressed the issue of the Vietnam war, but they don't; instead they're just described as having "evil metallic riffing," etc.

This is not to say that anyone is completely innocent of using image at the expense of content in advertisements. Right now, you have to, to get anyone's attention. But if kids would pay more attention to what an advertisement says, rather than how cute or fancy it is, and advertisers would make an effort to print ad's that would honestly inform people about the records without just trying to sell them at any cost, we could get away from some of the more negative qualities of advertising. There's just something stomach-turning about opening a hardcore magazine that is supposed to talk about changing the world, doing something positive with our lives, etc. and seeing nothing but record companies shouting "BUY OUR the space to tell you about the records that STUFF!!" at the top of their lungs. If you give a

might want to buy it, rather than just trying to

II. But there's another issue to consider in our advertising as well. The way these corporate-style psychological advertisements work is by selling images. For example: a soap commercial features an attractive mother cleaning her sweet, well-behaved children's clothes, while her handsome husband relaxes in the background. This ad isn't so much selling soap as it is selling the image of the "perfect American family"-that's why the soap itself isn't discussed at all. The silent suggestion is that if you buy the soap, it will bring with it the status of having a perfect family and a perfect household. This sounds sort of farfetched, but it really works; otherwise the thousands and thousands of advertising agents

across the U.S. and Europe would not use this technique over and over to get people to buy their products. Of course the truth is that when you buy the soap, you just get soap—a perfect family life is not included with it after all. But the suggestion still works to keep you buying it.

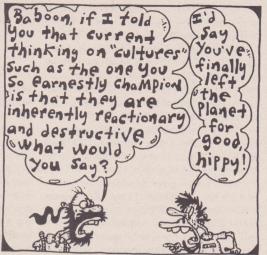
A similar effect can take place in hardcore advertisements that, like the ones CrimethInc. sometimes makes, tout how "revolutionary" the products being sold are. These

advertisements can sometimes work the way the soap advertisement I just described works: they can create the impression that by buying the record or 'zine, the revolution will come with it, when that is simply not the case. Worse than that, when they are used to advertise records revolutionary thinking and slogans become just another marketing tool to encourage kids to buy things rather than to actually cause change. "Smash the State," which used to mean "vigorously strive to overthrow the government and the oppressive power structures built into our modern society," now comes to mean "buy the new record by Chokehold!" Thus what was once a desire for real revolution is subverted into a motivation for consuming products and keeping the wheels of the present system turning. To sum up: Are you using your band to "sell" revolution, or are you using "revolution" to sell your band?

In regards to this problem, it's up to the buyer to remember that just buying a hardcore record or political pamphlet, etc. is not, by itself, going to accomplish anything. That's common sense, but advertising can sometimes obscure the issue. And it is up to the labels to resist the temptation to make ad-

hardcore right now





ing their records will accomplish anything by itself. Labels should make sure that it is clear in their advertisements that they are only selling tools for revolution, not revolution itself.

How Buying Things Affects The Buyer

Besides the pitfalls of advertising, there are other possible drawbacks to selling things in the hardcore community. One of the biggest of those is that the money to buy them has to come from somewhere. The more records, 'zines, band shirts, etc. a hardcore kid buys, the more money he needs to buy them. And not everyone can live off of a distribution/ label/tattoo parlor, you know. So the more records kids buy, the more money they have to earn—the more they have to work for some employer to earn the money! Elsewhere in this issue and the last one, the unpleasant qualities of modern day employment are discussed. That's not something we want to encourage.

Because it's not even like kids are buying hardcore records instead of the usual products from objectionable corporations. In the hardcore community, we sell luxuries, not necessities. No matter how many records, 'zines, band shirts, etc. you purchase, you still have to pay for food, for rent, for health care. So our countercultural businesses only contribute to the problem of people having to work jobs they don't like, by making it necessary that they earn more money to pay for our hardcore products as well as everything else. And no matter how independent and D.I.Y. our labels are, they still aren't actually fighting against big business, because those big businesses have a complete monopoly on the goods and services we need to survive. It doesn't matter much whether your CD has a bar code on it when your food, your rent, your every other need is supplied by the companies that use bar codes on CD's.

vertisements that seem to suggest that buy- 'zines, at least right now, helps to perpetuate the status quo in which everyone has to work at jobs they wish they could quit. This is not to say that it's not worth doing, if the value of the records and 'zines outweighs their negative effects on people's lives. But it's worth keeping in mind. It might be more worth doing to try to figure out a way to liberate ourselves permanently from the employment system, rather than spending our energy on selling luxuries like records while most of our lives must still revolve around wasted time and wasted potential...

How Selling Things Affects The Seller

When you have to concentrate on selling things, as anyone working within the confines of today's exchange economy must, it's easy to get caught up in it and forget about whatever other goals you started with. In order to function at all in spreading your releases. no matter how good your intentions are, you have to worry about being at least profitable to survive-and thus, to some degree, you have to worry about making the things that you sell marketable. The ones who are willing to compromise more

to make their products sell better usually do end up selling them more down, the least genuine.

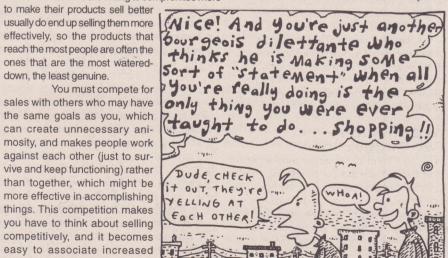
You must compete for sales with others who may have the same goals as you, which can create unnecessary animosity, and makes people work against each other (just to survive and keep functioning) rather than together, which might be more effective in-accomplishing things. This competition makes you have to think about selling competitively, and it becomes So selling things like records and easy to associate increased sales with making progress, when in truth the things you have to do to attain these sales increases may work against the goals you originally started with.

If you started out selling things to try to spread ideas of some kind, you find that you have much less time to think about the ideas, to talk about them with others, to work on nourishing their development. Instead, you have to always be working on practical concerns. There's no time for reading books, because you have to answer mailorders or buy advertisements. You spend more time arguing with distributors than you do brainstorming with others who might have valuable ideas to contribute. Pretty soon sales are all you think about, all you have time to think about, and it becomes hard to stay focused on your original goals, or even to really remember them, through the haze of practical business concerns.

And that is why there are so many businesses in the hardcore community that started out with good intentions and were completely transformed by the years of competition and worrying about sales. Now many of them care about nothing but making money, at any cost. Selling things can do that to youit can strip away all your ideals and dreams, until you can only focus on profit. And those who focus only on selling things for profit will never be able to change anything for the better in this world.

Other Concerns

Some people think that the problems that an exchange economy (an economy which revolves around buying and selling things) creates for human beings are insoluble inside of such a system. This analysis suggests that as long as people only have access to the goods and services that they can trade their own goods and services for, human beings will always be in danger of being forced to spend their lives doing things they don't enjoy or care about in order to have the resources they need



"we should consider all the ot-together in hardcore besides of mainstream society by selli-





to survive. The thinkers who consider this flaw to be intrinsic to the exchange economy suggest instead a "gift economy," where things are shared rather than exchanged.

This aspect of this discussion is really complicated, and cannot be treated in detail here. If you are interested in it, an in-depth consideration of the "exchange economy" versus the "gift economy" is scheduled to appear in the second issue of Harbinger, a free Crimethlnc. propaganda tabloid, in December of this year. [If you want one, just write any of the Crimethlnc. addresses and ask for one—the most dependable one is still probably the Atlanta address]

To Conclude : Two Suggestions

First of all, we should consider all the other things there are we can do together in hardcore besides just imitating the businessmen of mainstream society by selling each other things. Despite its silly name, Food Not Bombs, which I mention elsewhere in this issue, is a great example of a way people in the hardcore community can work together in ways

If you want to be active and involved in hardcore, there are a million different things (more useful things?) you can do besides starting a label, or writing a 'zine, or working on something else you have to worry about selling. You could organize fliering/propaganda troops, political action groups, sports or exercise groups, book reading clubs, self-defense (anti-police) vigilante squads, try starting a squat, arrange a hostel space for traveling bands and punk rockers, write articles for other people's magazines, try new mediums of expression (artwork, etc.). Of course, in order to have time and resources to work on projects that you don't earn money from, you'll need a supportive community around you, but that topic is addressed elsewhere in this issue. Similarly, rather than just buying records, there are a million other things that a person who has only been involved in hardcore punk for a little while can do to participate. Corresponding with hardcore punk kids from far away is already common, and offers a lot of possibilities. Make mix tapes for each other. Come up with your own creative fashions, that you can wear cheaply or free, rather than paying for overpriced styles that have already been prefabricated for you. Break into abandoned buildings and go exploring, organize a walkout from your school or workplace, hitchhike around the world, sit up late at night trading stories and arguing about stupid Inside Front articles, go crazy. After you've broken out of traditional patterns of action and interaction, the sky's the limit.

And, second, we should certainly not give up on selling things like records and 'zines that cost money to make. Until some hardcore punk commando unit seizes a record pressing plant and starts making vinyl for free, we have to finance those records somehow. But we should always keep in mind the limitations of selling and advertising things—that these activities by themselves won't accomplish anything. We can buy and sell things without be-

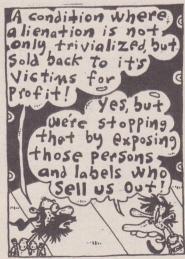
that are positive and productive for everyone. If you want to be active and involved in hardcore, there are a million different things (more useful things?) you can do besides starting a label, or writing a 'zine, or working on something else you have to worry about sellong. You could organize fliering/propaganda troops, political action groups, sports or exer-

Last March, while my band was in the studio, I made some notes on the back of a lyric sheet for a "footnote" I'd like to put in every advertisement for Crimethlnc. records:

Please do not buy this product because it looks attractive or because all your friends have one. For your sake, don't waste your money on it unless you know what it is you're purchasing and think that it really might be useful or meaningful to you. Please do not think that merely purchasing this product is going to do anything to change the world, or to improve your life or anyone else's. Right now, we can't effectively distribute these ideas and music without selling them, but just selling them is not our goal; it is only a means to an end. We try to sell these records in a way that does not compromise the power of their contentwe want to sell them like we would sell any other kind of weapon against the status quo. with the emphasis upon their usefulness in making people feel alive and aware, making people dangerous.

You should buy a CrimethInc. product like you would buy a bomb—to use it, dangerously!

Endnote: This article is not a criticism of anyone in particular so much as it is a self-criticism of the hard core community in general. Of course Inside Front partakes in the same things we are criticizing here as much as everyone else does—we're NOT claiming innocence, but we are suggesting that we should all consider this issue and perhaps try to move forward.





her things there are we can do just imitating the businessmen ng each other things"

Inside Front special late night (eleventh hour!) feature:

THE UNABOMBER

more books.

As participants in the hardcore punk community, our connection to the Unabomber should be obvious. We share the same basic dissatisfaction with our society, with the way things are, and we share a willingness to do something about this dissatisfaction (whether it be playing in punk bands or sending bombs to lobbyists for industries that would clearcut our forests) rather than merely wallow in it.

Unabomber's means should be secondary. The surprise, since the ideas in the manifesto attack demonize him personally by presenting him as the same system that the media itself is depenand has done everything in their power to not media has focused all attention on the acts of violence he* had to use to get their attention, even the New York Times was forced to refer activist with goals. This should come as no only dismiss or belittle the ideas he had to offer once he could not be ignored, but to dent upon for existence. And despite that, a mere serial killer rather than a political to him as a "genius" (on page one of the Whether or not we agree with the Sunday paper in late May '96).

distancing themselves from him, angry perhaps only get worse if we do not start to think about Newsweek) and suggested that instead of using Even Maximum Rock and Roll's book reviewer status quo, we should stay home and just read t as an impetus to get out and act against the other left wing publication published articles that his actions might make their cause seem criticized the Manifesto in the same way that In the punk community, and the countermedia to keep our focus on his means rather people really are dissatisfied, and that it will Unabomber at all. Nearly every anarchist or ess soft and cuddly to the American public. Rather than saying "We may not agree with than on the subjects his actions brought up. he mainstream media had (it looked to me culture in general, we have permitted the sending bombs, but his actions show that these issues," we all moved as fast as we could to disavow any connection to the like he copied his review right out of

"Why are we so angry? You would do better to ask why there is so much anger and hostility in modern society generally."

-F.C., in the "Unabomber Manifesto"

don't have anything to lose if the Unabomber's being who dared to go to any lengths to get his ment groups in the eyes of the public, because publicity to them by any means necessary. We chance to come forward and discuss the topics can imagine a world better than this one. Each concerned about until the Unabomber brought bring more questions forward, to get people to others, to try to increase awareness all around. really think about their lives and whether they distance ourselves from his means, we should actions demonize us and other anti-establishsuperficial youth trend, but the fundamental before. [I'll grant that some superficial media use the immense publicity that his campaign even know about these issues that we are so against our modern society has generated to media blackout on any individual voice, let We should see the Unabomber as a human we simply weren't in the eyes of the public message across, in these times of complete The fact is, the American public didn't of us in the counterculture should use this question of whether our society should be attention has been given to hardcore as a that the Unabomber has brought up with everyone's tongue.] Rather than trying to overhauled has NOT been on the tip of alone the individual voice of dissent.

trial will focus public attention on the question about them, and not be frightened into silence society visible, and to start to do something to we who feel this way we seem crazy, and the Let's use this chance to make the flaws of our This is particularly relevant now because the trial of Ted Kaczynski, a man accused of address these issues and get people thinking madmen. The more people come forward to sumer society really promotes human happibeing the Unabomber, is approaching. This of whether our modern, technological, conness. We should each us this opportunity to portray all who are dissatisfied as failures or say that this situation is unbearable, the less and submission by the media's attempts to more possible it will be for others to admit their own discomfort and join out struggle. change them!

> *The masculine pronoun is used for only convenience throughout, since Kaczynski has not been found guilty or innocent yet.

The Unabomber: A Hero For Our Time

by Nadia C.—originally published in Icarus Was Right #3

Pop quiz: What is it called when one of the finest minds of a generation picks a few individuals who are personally involved in the destruction of the environment (a timber-industry lobbyist) or of the attention span and reasoning ability of thousands of Americans (an advertising executive), and kills or maims them in the pursuit of finding a voice for his concerns about social issues... concerns that otherwise would be heard by very few?

Clearly, it is murder.

And what is it called when a ration of overweight barbers and overpaid clerks, of lazy unemployed middle class intellectuals and talk-show-educated housewives, of cowardly fast-food-chain managers and racist sorority girls, conspire together to execute this murderer in the name of protecting the glorious status quo from his obviously deranged "mad bombings"?

The death penalty. And rightly applied, too, in defense of the right of forest clear-cutters and professional liars to continue bending our world to their beautiful vision without the danger of being molested by those who prefer redwood forests to Quik-Marts

and sonnets to detergent slogans.

Seriously, and rhetoric aside, what is the difference between the two situations? In the one case, a single person evaluates his situation, and decides upon a course of action that he feels is right. In the other case, millions of people, who are not very used to really making up their minds by themselves, feel strongly all together to choose to strike out rather blindly against an individual who does not remain within their boundries of acceptable behavior.

Now, our gentle and moderate reader would no doubt like to object that it is not fear of the free-standing individual that prompts the outcry against this terrorist, but rather moral indignation—for he has taken 'innocent' life in his quest to have his ideas heard, and that is wrong in every situation.

But this nation of petty imbeciles is not regularly outraged about the taking of innocent life: as long as it fits within the param-

eters of the existing status quo, they don't care at all.

How many more people than the Unabomber have tobacco companies maimed and killed, by using advertising to addict them at a very young and uninformed age to an extremely harmful drug? How about the companies that advertize and sell cheap liquor in neighborhoods filled with alcoholics? How many citizens of third world nations have suffered and died at the hands of governments supported by such corporations as Pepsi Co., or even by the U.S. government itself? And how much animal life is destroyed thoughtlessly every year, every day death-camp factory farms... or in ecological destruction brought about by such companies as Exxon (our reader will remember the Valdez) or McDonalds (one of the better known destroyers of the rainforest)? No one is particularly concerned about these abuses of innocent life.

And indeed, it is harder to be, for they are institutionalized within the social and economic system... "normal." Besides, it is hard to figure out who exactly is responsible for them, for they are the results of the workings of complicated bureaucracies.

On the other hand, when one individual attempts to make his criticism of these destructive systems heard by the only really effective means, it is easy to pick him out and string him up. And our hypocrisy about his wrongdoings compared to those of our own social institutions shows that it is his ability to act upon his own conclusions that truly shocks and frightens us most of all.

Our fear of the Unabomber as a freely acting individual shows in the attempts our media has made to demonize him. Details of his life, such as his academic achievements and ability to live a Thoreauan self-sufficient existence, that would normally occasion praise, are used to demonstrate that he was a maladjusted freak.

Random and unimportant details of his life, similar to details of any of our lives, such as failed love affairs and childhood illnesses, are used to explain his "insane behavior." In speaking thus, the press suggests that there is no question at all that his actions were insane, pulling away in fear from the very thought that he may be at least as rational as they. Newspapers print the most random and disconnected excerpts of his manifesto that they can combine, and they describe the manifesto as being random and disconnected—they even describe it as "ramblings" with a straight face, despite the well-known short attention span of today's media.

But it is not necessary that we accept the media's typical over-simplification of the case. The Unabomber's manifesto has, as a result of his effort, been published and widely distributed. We as individuals can read it for ourselves, not just in disconnected excerpts, but the whole work, and decide for ourselves what we think

of his ideas.

Do not be frightened by the Unabomber's willingness to stand out from the crowds and take whatever actions he believes are necessary to achieve his goals. In a civilization so stricken with mindless submission to social norms and irrational rules his example should be refreshing rather than horrifying; for his worst crimes are no worse than ours, in being citizens of this nation... and his greatest deeds as a dedicated and intelligent individual far outshine those of most of our heros, who are for the most part basketball players and cookie-cutter pop musicians anyway.

At least, given the chance as we are, we should read his manifesto and come to our own conclusions, rather than allowing the press and popular opinion/paranoia to decide for us.

One group that has attracted my interest because of their lighthearted and creative presentation of serious issues is the Unapack. Their "Unabomber for President" campaign attained a great deal of attention in a number of different circles. I've included some of their material here, along with some perspectives on the Unabomber issue from other sources.

Of course if we work together we can accomplish more than we can separately. One group that is organizing right now to achieve the goals proposed by this feature is a new version of the Unapack which will focus on using the trial to challenge the myth that everyone is content in today's world. If you are willing to share your perspectives or volunteer your creative efforts and energy, or you are just interested in more information, feel free to contact them at: Unapack, P.O. Box 12094, Boston, MA 02112

Some of the staff of Inside Front might be involved in this and other projects, so you can contact us about this too. You can also obtain copies of the Unabomber Manifesto from our address (no cost, just send a donation for postage), in order to read about his particular take on modern life and its shortcomings.

TAKE A CHANCE WITH US

This is not to be a POLITICAL revolution.

Its object will be to overthrow not governments but the economic and technological basis of the present society.

—The Unabomber

Come on, baby, take a chance with us...

—The Doors, "The End"

The publishing of the Unabomber's manifesto in the Washington Post was an extraordinary event, and any honest examination of the subsequent press coverage reveals a simple but important truth: the Unabomber hit a nerve. Even Time Magazine, surely a symbol of corporate control, was seen quoting the Unabomber at length, and supporting many of his observations. Industrial society HAS been a disaster for the human race, and people ARE humiliated and degraded by the technologies they've created.

The Unabomber Presidential Write-Campaign is about revealing the resignation that people feel, the deep conviction that they are utterly helpless, that they have no choice but to join the parade, that their fates are determined by forces far beyond their control. Isn't Dilbert really just an expression of resignation, of passive aggression? How many people secretly hate their jobs, and subvert their bosses in countless subtle ways? Reveal that resignation, and it will turn to resentment and rightful anger.

The Unabomber Presidential Write-Campaign wants to channel people's anger constructively, by directing it against the most obvious symbol of mass society and corporate control: the MEDIA, whose primary function is to maintain NORMALCY at all costs. Nothing, not rain or snow, not floods or drought, not terrorist bombings or even full-scale war can be allowed to disrupt the wellorganized hive of worker bees, driving to work, slurping down their coffee and donuts, clean, smiling, happy, welldressed bees, buzzing in conference rooms and cubicles, lining up in shopping malls to spend the money they've sacrificed so much for on fashionable trinkets and food neatly wrapped in plastic. The media are the band that keep the troops marching forward, no matter how many comrades fall, crossing off the Hallmark holidays, on calendar after calendar, with a spectator sport for every season, reducing our future to the droning voice of the weatherman, always the

same.

The Unabomber Presidential Write-In Campaign is a serious election effort that aims to totally undermine the election process itself, by exposing the media's exclusion of all meaningful debate about the nature and direction of our daily lives. The useless charade of choosing between identical wings of the pro-business party, the Demicans and Republicrats, is the pale ghost of democracy in a mass society so vast and powerful and ruthless that it can only be controlled by machines. When people are angry enough to vote for the Unabomber, the media will have no choice but to deliver the message, even if it means death for the messenger. Votes for the Unabomber can't be rationalized

or mediated or explained away. They are an expression of rage, not apathy, of utter contempt for the brutality and indifference of our supposedly "civilized" society.

Four hundred years ago, our suburbs and office parks were wilderness, forest and plains, mountains and rivers, teeming

with an unimaginable diversity of life. Industrial society crushed out that diversity, and replaced it with monoculture: mile after mile of corn fields, each plant a genetically perfect copy, identical houses and cars in endless rows, one size fits all, even people standardized and stacked on top of one another like cans of beer. What native society ever built factory farms, or robotic slaughterhouses? What makes us so different from our veal cows, force-fed and chained to their pens, unable to take a single step? Who were the real savages? A vote for the Unabomber is a vote for the chaos of freedom, a vote for Wild Nature: dare to join the barbarians at the gates.



UNABOMBER

FOR PRESIDENT

UNAPACK
PO BOX 120494
BOSTON, MA 02112
unapack@paranoia.com
www.paranoia.com/unapack/
CHAIS KORDA - UNAPACK

TOP TEN REASONS TO WRITE-IN UNABOMBER FOR PRESIDENT IN 1996

All you have to lose is the Political Illusion

LYDIA ECCLES.

© THE ALTERNATIVES. Clinton, Dole, Buchanan. Moderate republican, right-wing republican, or Fascist? You have the right to vote right. And the right to silence. But isn't it incriminating?

② HE'S HOT. His favorability ratings may be low, but his name recognition is close to 100%. We don't need to hype him — he's already hyped. A Unabomber write-in campaign surfs the media wave. (And the trial may be The Big One.) He's the perfect imposter to undermine the presidential election process as it unfolds, and turn the fraudulent election process against itself.

THE VISION THING. "The Industrial Revolution and its consequences have been a disaster for the human race." Regardless of what you think of the Unabomber and his analysis, the right issues are finally raised. Can you even conceive of any legitimate candidacy, election, or debate which will allow the real questions to be put on the table? We need to dish them out before they cool off... They're giving an election, but we're crashing it and having our own referendum on corpo-technocracy. If the Unabomber put a hairline crack in the myth of progress, we are applying a wedge, and we'll pound on it right up to election day. An anti-technological rallying point was born of a criminal chase with high entertainment value. Is there going to be another opportunity to declare your independence from Western Civilization?

WAITING FOR PEROT? The election offers a "choice" once all the real decisions have been made. On top of being an anti-republicrat vote, the Unabomber campaign is a counterfoil to faux "populist" outsider-insiders like business magnate Ross Perot and Gulf warrior Colin Powell (a.k.a. the military-industrial complex). The third party "alternative" is designed to safely channel voter alienation into a centrist, media-sanctioned agenda and immunize the system against real change.

⑤ IF ELECTED HE WILL NOT SERVE. So it's a nobody-forpresident vote. He's not running, so it's a bottom-up free-for-all campaign. Campaign literature, posters, sound bytes, platforms, pranks, the rest: have it your way.

© DON'T WASTE YOUR VOTE. The media's like a psychiatrist—and you can't NOT communicate in an election. If you boycott the polls, you'll be counted as apathetic, complacent, or still worse, contented. If you vote for the mainstream lesser of evils, who don't actually represent your views, you've affirmed the political system and buried your voice. Either way you've wasted your vote. To vote Unabomber is to vote and boycott at the same time. If nothing else, it's a vote against the election charade. It can be only seen as absolute protest, ridicule, or a "none-of-the-above" spurning of the political menu. You can cast an anarchist vote you feel good about, and send the message that the presidential elections are a fraud. And you can still vote in local races and referendums where your vote counts for something.

O VOTE AGAINST THE PROPAGANDA MACHINE. The Unabomber did an end run around the media monopoly, and published without editorial clearance. The Unabomber has, by the magnitude of his plan, exposed the media as a closed communications system, making it clear — in case anyone hadn't noticed — that it's a communications war. Mass media are launched from a heavily-secured fortress. Other terrorists seek publicity as a means to other ends. The Unabomber waged a guerrilla campaign to communicate as an end in itself. Notice how the press seeks to channel interpretation of the Unabomber story, covering it as a serial-killer

story of crime and insanity, while excluding consideration of the ideas themselves. They would have us believe that it would be disastrous if media weren't controlled from the top. Op-ed pages resounded with journalists lamenting, "Why didn't he have to get editorial approval? What if copy cats are aroused, crazies who actually want access to the media, rather than simply being passive target markets for political and commercial propaganda?" Imagine mass communications not subject to corporate control. People might say anything... even things not "fit to print." Exactly. When ABC Nightly News gets renamed Disney World, you'll cherish the memory of your Unabomber vote.

® HE'S GOT THE CREDENTIALS. The Unabomber's use of violence should not disqualify him from consideration. His willingness and ability to effectively use violence to achieve strategic political goals merely demonstrate the essential qualifications to be president. After all, Colin Powell's ONLY qualification is his performance as an effective killer. No one's called him a serial killer, or said he craved attention. No running candidate has condemned the Gulf War genocide. This is a country that played war like a video game in a high-tech funhouse. We aren't even allowed information as to how many Iraqis, civilian or military, our tax dollars blew away. That Bill Clinton dodged the draft almost disqualified him. Luckily he picked up points for presiding over executions in his home state of Arkansas, including the execution of a retarded man. Dole's war experience gave him the right stuff... Violence? Cancer deaths caused by toxins in the air, in food, and workplaces... Violence? A minimum wage that is half the poverty level, with the hunger, stress, disease and early death that ensue... Violence? The media just finished re-elaborating the rationale for bombing Hiroshima and Nagasaki... Violence? Terror? Anyone bringing up violence should put it all on the table, not just select attacks on the power structure. Anyone who can truly take a stand against violence in any form — and that would include the American Revolution — can say the Unabomber shouldn't be president on that basis. But he's not running anyway, and even a landslide wouldn't actually put him in office. The beauty of voting for an ineligible candidate is that personality issues are moot. We're voting Unabomber, not Kaczinksi, although Ted may turn out to be Thoreau with a bomb, engaging in military disobedience. And give a little credit to an ex-teacher who may have recruited the FBI to Anarchy 101 and assigned a required reading list of subculture rants.

Typundits try to swallow, digest and regurgitate a Unabomber constituency. It's a message that can only be censored — not neutralized, coopted or explained away. The most minimal Unabomber returns will disrupt the usual discussion of false problems and false solutions (usually known as "reform").

1 DON'T BLAME ME — I VOTED FOR THE UNABOMB-ER. You can sport your bumper sticker after the election (but not on a car). But only if we don't win.

Reprinted from SNUFF IT #3, The Journal of The Church of Euthenasia. Send \$2.00 for a sample issue to: The Church of Euthanasia, PO Box 261; Somerville, MA 02143. e-mail: coe@net.com.com

www:http://www.envirolink.org/ogrs/coe www:http://www.paranoia.com/unapack/

MAIL: UNAPACK, P.O. 120494 BOSTON 02112 E-MAIL: UN & PACK @ PATANO DO STICKERS \$1 EACH PLUS \$1 POSTAGE/HAND



PRES UNABOMBER \$ 00

UNAPACK, PO 120494, BOSTON, MA 02112 WWW. PARANOIA. COM/UNAPACK/

Just undo it.

All you have to lose is the political illusion.

PRES UNABOMBER 306

UNAPACK, PO 120494, BOSTON, MA 02112 WWW. PARANOIA. COM/UNAPACK/

It's useless, even harmful, for man to think.

5,000 CHANNELS IS NOT ENOUGH! PRES UNG BOMBER 300

UNAPACK, PO 120494, BOSTON, MA 02112 WWW. PARANOIA. COM/UNAPACK/

Your participation is neither necessary nor expected.

WRITE-IN MINISTER 96

UNAPACK, PO 120494, BOSTON, MA 02112 WWW. PARANOIA. COM/UNAPACK/

SMILE! You're under surveillance.

If you're not paranoid

wy

you're insane.

PRES UNABOMBER 300

JNAPACK, PO 120494, BOSTON, MA 02112 WWW. PARANOIA. COM/UNAPACK/

The robots are getting restless...

How's YOUR standard living?

PRES UNABOMBER \$ 06

UNAPACK, PO 120494, BOSTON, MA 02112 WWW. PARANCIA. COM/UNAPACK/

"I see in the eyes of Ted Kaczynski a sorrow reflecting what we have lost. A profound magnitude of loss, consisting of growing personal desolation, the disappearance of community, the destruction of the natural world. It really is this devastating, and getting worse every day.

Kaczynski's betrayal (and of course his "guilt" is unproved) at the hands of his own brother reminds us that pacifism, in its smug cowardice, is always, at base, the defender of

what is.

But the machine has not yet eradicated all resistance, all capacity to think against the grain. In the Unabomber we can see the courage and honor of one who would not buy into this fraudulent society, who would not buy into the dominion of technology. One who fought the brave new world order with pen and sword."

-Helena Sandovar, National Park Service, Denali Park, Alaska



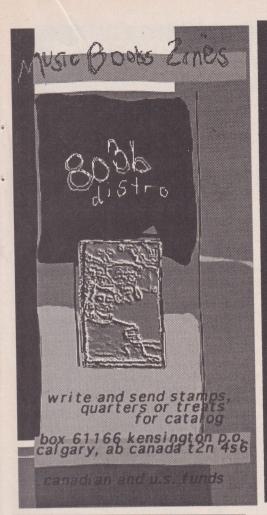
OUT NOW

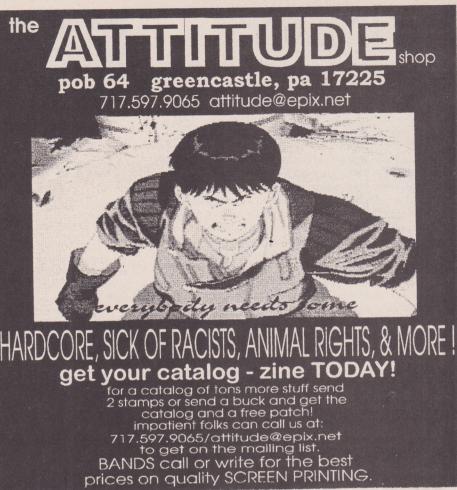
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80

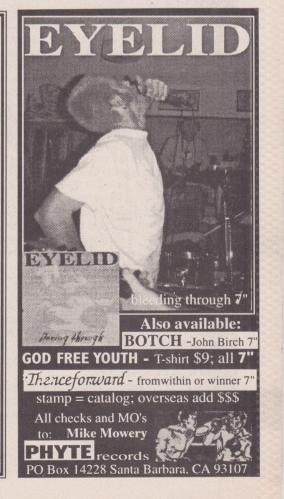
Your ticket to the new Jerusalem

Dwgsht zine recently teamed up with the politically inspired punk outfit Hand to Mouth to produce "Your ticket to the new Jerusalem", a literary and musical ensemble featuring a 9 song 12" and a full-sized 72 page booklet covering environmental issues, veganism, vegetarianism, low-impact lifestyles, radical history, labor history, international struggles for democracy, the prison experience, d.i.y. punk and much more.

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03

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DECLAIMER: The opinions of our columnists to not necessarily reflect the views, edification, or grammatical skills of the rest of the staff of Inside Front.

And here's an example of that: having studied Nietzsche both on my own and in an academic setting (Nietzsche's thinking was the focus of my studies in the philosophy department of UNC-Chapel Hill, for which I received a degree with honors*) for five years, I have to disagree with the way that Adel apparently interprets Nietzsche; it seems he believes the traditional assumption that Nietzsche's ideas make sense in the mouth of nationalists and fascists. Nietzsche's philosophy has only been associated with those morons because after he went insane he was released into the care of his sister, a woman he had always despised—because she was a nationalist and a fascist, and a racist to boot. Nietzsche's work, which had languished in complete obscurity until then, was only made available to the public through her, and she portrayed it as being fascist and nationalist when in fact it was hostile to both. The unfortunate Nietzsche did not know this was happening. because by then he had lost all awareness of the world around him. It was not until after her death, when the original manuscripts (a great deal of which she had kept hidden) were released, that Nietzsche's real ideas became clear-and by then, idiots like Mussolini had already convinced many people that Nietzsche was "on their side." This is amazing, considering that Nietzsche's writings are full of attacks on nationalism in general, Germany in particular, and any subordination of the individual to the state or the masses. In fact, the only nearlysuccessful attempt on Hitler's life was made by a Nietzschean faction of the German resistance.

Nietzsche's real goals had little to do with promoting domination and rule by force. Rather, he set out to describe and glorify the *self-control* that the creative individual uses. His concept of "overman" referred not to a powerful tyrant who would subjugate others, but to his hope that human beings would one day rise above our "human, all-too-human" shortcomings to achieve a greatness unimaginable today. Nietzsche had a lot of really important things to say, and I strongly encourage everyone to read his books rather than just accepting the usual hearsay and drivel spread about his ideas in our superficial pop culture.

I also urge you to have a look at Adel's column. NOT because I agree with it—I'm certainly at a loss as to how the fuck fascism, of all things, is supposed to reconcile the opposites of good and evil. I mean, fascism is submission to the rule of pure force, the most fucking ignorant and servile form of submission of all, if you ask me. But you should read Adel's column because you probably won't agree with it either. I don't want any of us to start feeling too secure and self-satisfied in our beliefs, so I figure it is my job to print things that will force you to consider arguments you might not hear otherwise. And the questions Adel brings up-the limitations of any ideological world view, especially the "liberal" one (whatever that means, now that Jessie Helms and company have turned the term "liberal" into a mere swear word)—are questions we all must answer, even if we don't answer them the way he does.

*I know it's really tasteless to boast about my education (my very bourgeois education!) like that, but I want you to know how sérious I am about this subject. I want you guys to take me seriously here!

Focus on the prison system: Three perspectives

PERSPECTIVE I.

Everything You Always Wanted to Know About Prison

Crime & Punishment & Otherwise by Martin Maassen

Hey, it's Martin again with the prison perspective. This issue I want to deviate somewhat from discussing prison, per se, and instead talk about the politics (keep reading!) of America's current position on crime and punishment.

For those of us who are free citizens in society, free to do as we please—there probably isn't too much thought given to this particular column's title. But, I think the media has successfully presented the issue often enough that we are all aware of the current wave of "getting tough on criminals." Since I am in prison, obviously I have an interest in the subject. I have a stake in the game, so to speak. What I am interested in doing here is extrapolating the truths about this current fad of "getting tough," from the non-truths. For all fellow edgers, bear with me a paragraph or two while I discuss the mighty drug war!

the mighty drug war! The message sent to Congress and state legislatures a few years back was that America was losing the drug war. That the war being waged on the drug crises was not being fortified well enough; and as a result, was getting even further out of control. So, in a vain attempt to rectify the situation and turn the tide—law upon law was enacted to help re-lay the foundation by which the justice system could work from in an effort to bring a turnaround in America's diminishing position in the "drug war"—whew!!—OK, now, nevermind that most of these laws are constitutionally questionable—to say the least. And, forget for a moment that the United States constitution is supposed to be the foundation to begin with—not the laws enacted on top of it. Toss all of that aside, and let us just focus on the idea of making laws to deal with a social problem (or, "social condition," if you like). Where did the breakdown in our history occur where we, as an ever-changing diverse society, with its host of intricacies and differences, turned to law-making as a means of dealing with social illnesses (or, again, "conditions")?! I believe, if it were traceable, that origin would help us out of our mess. You see, laws don't change conditions that preexist in a society. A law is merely a parameter by which society is obliged to conduct its business of cohabitation and interaction. For instance, has a law against job discrimination eliminated discrimination in the employer's mind? I think I think not. In fact, a law demanding a change in a person's beliefs or opinions is unconstitutional! So, in reality, prejudice and discrimination are as much elements in the employer's mind as before any law was enacted against the act of employee discrimination.

The ideal of laws that require a personal change in behavior is that the law will no longer be necessary. This is because the behavior will eventually successfully have been erased from the minds of the people the law addressed in the first place. This is a pretty tall expectation of a law, no? Laws of this nature are examples of what I call "Dual Duty" laws. These are laws which

have the combined responsibility of both dictating a behavior, and—eventually—modifying the behavior to the extent that the citizen fully embraces the morality of the law, and no longer requires the law, or its penalty in his/her society. Without question, this is one of the most fundamentally unconstitutional ways to use the justice system and its statutes. It overtly implies that lawmaking is the only means for imparting morality to its citizenry! So, I guess legislators have given up on parents and educators teaching these jewels!

Back to the point. I see drug laws to be examples of Dual Duty laws. Legislators are hoping to both stop the immediate problem, and change society's desire to use, distribute, manufacture, or possess drugs in the future. By being swift, sure, and severe in punishment, they hope to deter people's compulsion to be involved in the drug game. Neat, huh? So why doesn't it work? Well, lawmakers will tell you it's because they have not yet made the penalties severe enough. Consequently, the people involved haven't yet been adequately deterred. Ridiculous! Let me tell you, folks in prison here with me aren't the least bit deterred by the punishment. hell, most of them can't wait to get out and start doing it all again! Drug laws have not changed the attitudes existing in this society that involve intoxication. For all their severity, drug legislation has only become more constitutionally questionable.

And so we come full circle to crime and punishment in general. The backlashes of the drug war are many, the focus today is no longer keen only on drug offenses. No, now all crime is under increased attack. The war

now is even greater: "the Crime War." Certainly I'm not suggesting we condone crime, or turn our backs on law enforcement. But, the downside of this heightened focus is that, now, all criminal offenses are treated with an almost supernatural seriousness. Sentences for every offense are liberally levied against offenders over-

an afterthought., if thought of at all.
We're moving away from treatment for misbehavior, and closer to strictly punishment. What happens when you release a bitter ex-con from prison after, say, ten years, when he received no rehabilitation, no reintegration, and no incentives existed for him to get out and stay out? HE DOES THE SAME THING HE DID BEFORE—COMMIT

whelmingly. Rehabilitation is now only

CRIME!! And for all the media's and politicians' talk of crime and its seriousness in this decade—did you know that all crime has dropped since the '60's? That violent crimes (certainly the worst of all crime) have dropped the most over all other crime since 1968, by 20%?

So what gives? Well, crime and punishment is an extremely effective platform for politicians on the campaign trail. As a result, laws are made, in haste, which fulfill

promises made to John Q. Public at election time. Since no one really has any way of knowing just what's going on in the justice system until they are personally involved—no motivation exists for the public to research the claims made by the media or politicians. Therefore we remain successfully hoodwinked regarding the statistical facts regarding crime in the '90's.

This state's governor, Republican George Allen, is an interesting character. he has successfully lobbied the Virginia General Assembly into abolishing parole; building new prisons; making sentences for crimes more severe; creating 870+ laws in 1994 alone; and has convinced them of the need to dramatically alter the current prison system. Oh, here's a trivia question: How many prisons does Virginia have? Answer: over 30!! We are now, inside Virginia prisons, experiencing a big loss in privileges afforded us. A loss of all personal property inside prison; a reduction in the recreational activities such as weightlifting; reduction in the level of education permitted to us; and even a decline in the portions of food given to us. There is talk of making inmates pay for their own incarceration expenses! We already must co-pay our medical bills. Most of our privileges in prison, in Virginia, aren't even paid for by the taxpayer-we, the inmates, pay for them!! Weights, cable TV, band program equipment—we pay all of it!! We have inmate trust accounts set up to spend the profits made on inmate commissary on the items permitted in prison for recreation. And, if we refused to spend our trust account money? Well, the prison would still force our

money to be used on these recreation items—<u>even if we didn't want recreation equipment!</u> But the governor has allowed the media to hoodwink the public into believing we are living "high on the hog"—at their expense! So, what's the public's response? "Take it all!" And so that's what he's doing.

I have an interesting story about my last parole hearing in January. My hearing was after dinner, so the parole examiner (the guy who interviews inmates for parole and then sends reports to the parole board for review and consideration) and myself had a chance to shoot the shit after the hearing. He confided in me that he is against the new parole and prison system. He said he thought he was conservative until Governor Allen and his SS troops moved into town! He said he saw no point in the parole boards' fever for flesh off the inmates' and their families' backs. It seems, he felt, that the parole board was denying parole to punish the inmates even further. He said that he expected Governor Allen to simply close off Virginia's borders and make it one big John Carpenter film: Escape From New York (or, Virginia)! The trend, he feels, is for things to get worse; to punish, since rehabilitation has been abandoned. Now these are extremely frank and candid remarks for a guy who works in the system to make a hapless inmate stuck in the system! That gives you an idea of the seriousness, no?

So, what's the moral of this bloated column, you demand? Don't get caught!! Ideally—don't commit the crime in the first place. But if you do—make no mistake—you're in for a ride if you get caught and enter the penal system. It's gotten so crazy that you're subject to never live the conviction down—much less rise above and make anything of yourself. I'm going to discuss in my next column the craziness, and make some bold assertions about life as a felon and what the government intends to do with us. Until next issue!

Inside Front is relieved to report that Martin has become a (more) free man since he wrote this column! You can now reach him at: Martin, 9000 Maritime Ct., Springfield, VA 22153-1625

Seeds of Crime by Bryan Alft

One of the great things about doing a zine is the amount of contact you get with people from other parts of the world, and with other life experiences and viewpoints than your own. I have been lucky enough to develop at least a semi-regular degree of communication with some of these people and have been often taught to challenge my beliefs and ideas as a result. Probably the discourses that have taught me the most have been with those people unlucky enough to be in prison.

We are taught in mainstream America that people in prison are evil and that we should neither desire or endeavor to make contact with them. I can't say that the first time I received mail from someone in prison that I didn't feel a little weird about it. After all, I am a product of American culture and all its social hang-ups. However, what I quickly found as I received more correspondence from individuals in prison is that they aren't so different from most of us living outside prison walls. Sure, some prisoners are guilty of horrible crimes, but the majority of convicts are locked up for offenses not so far removed from what any of us could or would do if we were forced into certain circumstances. As many as 65% of offenders sentenced to prison are there for property, drug, or public disorder crimes. An additional 15% are there for simply violating their parole conditions. I no longer believe that I was down on my luck that I couldn't be forced to break the law to survive. No, not all laws are broken because the perpetrator is fighting for their survival, but I believe a greater percentage of prisoners are there for reasons of survival than politicians or the media lead us to believe.

In 1991, a study of the Dutch town of Groningen was released that found that as the unemployment rate increased in recent decades, so had the crime rate. This connection between crime and unemployment was also found when looking at the 1930s depression era. The conclusion drawn from this study was that the amount of crime in a community is directly related to the level of unemployment that community has. People turned to crime when their other, legal options diminished. What I find most interesting about this study is that it puts a kink in our widely held beliefs about who criminals are and why they break laws.

In the U.S. we look down on the unemployed in much the same way we do prisoners- they are supposed to be lazy, useless, a waste of space. In the U.S., where the official patriotic belief is that hard work and merit can make anyone rich, those left out of the workforce- for a myriad of reasons- are left to feel like dirt. All blame is placed on the jobless, but the question of whether the system within which we live is to blame is never posed. Instead, the government-speak so prevalent in the media goes on and on about the existence of a "natural unemployment rate".

Terminology such as "the natural unemployment rate" truly illustrates the hypocrisy with which those who control our society operate as well as the flawed logic with which American society frames its beliefs. This "natural rate" is a result of the idea held by big business that we must have a certain level of unemployment in order to keep inflation down. (The justification is that if the pool of available labor is too small, then employers must compete for workers, which would drive up wages and increase inflation.) Yet our "leaders", rather than accepting that there will be some unemployed, and helping them survive, are eager to place the blame on the poor and jobless.

Politicians seeking votes by attacking both the unemployed and those locked away in our vast prison system. They boast of cutting benefits to the poor and promise to crack down even more harshly on those who break the law, all in order to provoke our reactions of fear, anger, and hatred against what we are taught are worthless members of society. There is never acknowledgment that if people are, in fact, "naturally" locked out of the workforce and are given no assistance, then these people will turn to other means to survive- often illegal ones. Unfortunately, those who turn to criminal acts then create justification for the politicians' self-serving attacks because they can say that these "criminals" must indeed be meritless as they 1.) can't get a job, and 2.) are law breakers. The result is a situation of entrapment for those individuals left out of the workforce. If someone is poor and out of work, they are attacked for their status in society and have trouble finding work. And, if this person turns to crime to survive, then they are making it easier to be attacked even more firmly overzealous leaders.

When employment is high, it's easy for us to dismiss those who break laws as 'bad seeds', no good, etc. However, when unemployment rises (as in the 1930s and again in the 1990s) more and more people turn to crime. Not all these new lawbreakers could be 'rotten eggs'. Obviously the feeling of guilt for committing crimes fades for those people who were once employed and now turn to crime to survive. Suddenly a realization begins to develop that unemployment isn't necessarily the fault of the individual. People start to see a flaw within the system; that the system may be the cause of unemployment and they don't feel so bad taking from the few in our society who hold so much wealth and power.

I am not trying to justify criminal acts. What I am saying is that we are living within a system that ignores the realities of why the majority of crime exists. And, instead of looking for real solutions, we further blame and punish those individuals whose lives become symptoms of a flawed societal structure based on extreme financial inequality. We demonize those people forced to the bottom of the economic ladder and refuse to admit that they are anything like us. The truth is, pushed into the same corner, many of us would probably make some of the same deci-

sions as those we view as faceless "criminals".

Much of society continues to lash out at the poor and to demand stricter laws and harsher sentences for those who break the law. However, evidence shows that the average American is slowly losing ground in income and their share of the nations wealth. It really isn't such a stretch to suppose that any of us could be in the same position as those individuals we are supposed to hate and attack. A real look at the figures shows that while the majority of Americans have been slipping in income, the total population of prisons has continued to grow at rates that have surprised even the experts. We push for harsher punishments and restrictions on aid to the poor, and as we do so, we eliminate any social safety net that could save us if we should fall upon economic hardship. No attention is paid to the financial conditions the majority of Americans may be sliding toward, or to what conditions we are creating for ourselves should we actually reach the bottom of such a decline. I don't know if there is a completely clear, direct, correlation between our economic decline and our booming prison industry, but all of America's new prisoners are coming from somewhere. And we, as a society, are ever eager to accommodate.

Bryan Alft, Contrascience/ POB 8344/ Minneapolis, MN 55408-0344/ USA. Contrascience Zine #5 for \$2ppd. #5.5 w/ a 10" benefit comp., \$7ppd.

Imprisonment is the ultimate act of coercion perpetrated by the state. It represents the most grievous infringement upon not only individual liberty but also the social fabric within which we all live. The concept of caging human beings in response to an externally determined "crime" is at best barbaric. This tactic, born of religious reformers of the eighteenth and nineteenth centuries, has exploded into a billion dollar industry; one of the fastest growing sectors of the capitalist economy today. To examine the ethics of imprisonment we would first have to ask every individual in Amerikkka if they would deem

it necessary for themselves to be locked away for the betterment of society. I have a feeling that most people would not submit to such a fate, but all too many are willing to sacrifice the lives of others to such a project. Prisons are not for "us" but for those who don't belong; the "undesirables" or other social misfits, now including those with differing political views. So, Amerikkka is content to cage these people, classify them as "evil" and stigmatize them with words like "felon", "ex-con" and so on.

But in the rising prison industry we are all potential business ventures; we can all participate in the newest economic boom. We can participate because prisons are becoming more and more the housing units for the poor, the working class, minorities and those who dare speak out against the system. The facts point to this case clearly. Imprisonment in the U.S. is steadily increasing with many more prisons being built. Amerikkka, the foremost of the western capitalist nations, also has the largest number of people, and percentage of population, imprisoned.

Over 80% of all crime in the U.S. is either economic or narcotics related. These are problems which are directly traced to capitalism and social inequity, along with government intervention and the "War on Drugs". The economic realities of modern post-industrial capitalism are plain to see everywhere. Declining wages, increasing dead end jobs, welfare cutbacks, rising profits for corporations; these are all symptoms of a unequal system perpetuating itself.

That people turn to theft and other related "crimes" is really not surprising. And this type of activity leads to more serious, and deadly

consequences. If someone is set on stealing something, either out of necessity or for status, and the penalty for being caught is severe; are they likely to put much value on the life of the person they are stealing from? The already devalued life of the victim is devalued even further. This helps in explaining the rise in violent crime and murder rates, despite the efforts of law makers to impose stiffer sentences in order to "deter" such crimes.

The use of narcotics is also closely linked to economics, as well as race; especially when examining the incarceration rates for certain drugs. Discounting the fact that the U.S. government has in the past and does presently participate in and coordinate much of the illegal drug trade in this hemisphere, we can still see that illegal drugs are used to incriminate and imprison disproportionate amounts of minorities and poor people. Drugs which are more prevalent amongst the poor; such as crack cocaine and marijuana, have higher incarceration rates and stiffer sentences than drugs typically used by those in the middle and upper classes (i.e. powder cocaine and heroin) despite parallel figures concerning frequency of use.

That the "criminal justice" system is racist hardly needs to be mentioned as it is so glaringly obvious. African-Americans, only 11% of the total U.S. population, comprise over 60% of the total prison population. They also represent over 40% of all the Death Row inmates in Amerikkka. The new "crime bill" and other "tough on crime" policies like the "three strikes" program represent little more than an escalation of this war on minorities and

the poor. It is this ever expanding assault that has led some people to refer to the "War on Drugs" as a genocidal policy, and with good reason.

Amerikkka, we must address the fundamental issue of imprisonment as a valid means of maintaining the fabric of society. It is in this capacity that it falls miserably short. Peter Kropotkin wrote over a century ago: "Prisons are the universities of crime". These words have taken on a new meaning as we rejoice over the building of new prisons and are inundated with tv shows that glorify the state and its human zoos. What good does imprisonment do? Crime still rises, violence still abounds. In many cases one time offenders or otherwise socially adjusted persons introduced into the prison environment turn into lifetime criminals as a result of

their experiences; they have gained their

Beyond these facts of imprisonment in

Yes, imprisonment is a means of social control and a way to ensure the preservation of the status quo, but at what cost? Not only does the individual suffer but the entire community. When one person is caged away, when one inmate is murdered by the state, doesn't this cheapen all of our lives because we allow

it? If we will support this treatment for someone else, what will others do when it is our turn? The move to imprison others ultimately degrades our own humanity. The term "Corrections" is a hollow euphemism; it has always been so.

So, what should be done instead? If over 80% of all crime is economic, how can we prevent it? What about non-economic crime or random violence? How should a society deal with criminally insane or socially maladjusted persons without recourse to prisons? We can't pretend to have all the answers, but we know there are alternatives.

First of all, any significant change in the way we as a society deal with crime will have to begin with changes in not only the organization of society, but must necessarily be the product of rationalized economics set up for the benefit of all. This radical restructuring of society and methods of production and consumption will both precipitate and be the result of changing consciousness among people. The process of this development of consciousness must include a reexamination and re-definition of "crime," in accordance with the emerging culture of revolution.

What will this attempt to go beyond "crime", and the subsequent imprisonment it means to us, include? Of course we can only speculate. In a truly revolutionary sense it will exclude most of what is now called crime, by the law, as the economic motives for much of it will have been removed. With equal

access to socially produced wealth, the reasons for economically motivated crime will cease to exist.

A complete revolutionary change in economics and social relations is not sufficient to deal with all the possible types of offenses that can be perpetrated by people towards each other, though. One can argue that there will always be social misfits and others who murder and rape for the sheer joy of the act; that society will always have to deal with these persons and that caging them is the only solution. This is a narrow interpretation which discounts the role of social forces in the development of the individual, though.

Dealing with this situation depends upon the treatment of "criminally insane" persons in a society. Presently, most people we classify as criminally insane are left to themselves. They are either shuffled from "mental health" hospital to hospital or are totally ignored and try to fend for themselves, as we all do, in the present "social" world. That they can't handle this treatment by society is not surprising. We are all alienated by our lack of social relations or our status within capitalist consumer society. These "insane" persons are merely more prone to violent anti-social behavior than most of us. So, we deal with them by ignoring them, until they lash out and commit the horrible serial killings, etc. that they are known for. We fail to see, though, that the root of the problem is not the individual but the way we as a society treat her/him. In a radically different society that nurtures the basic social bonds that we all need, we will be well equipped to deal with the occurrence of such cases of "criminal insanity."

What I have attempted to outline in this essay are the possibilities for a change in our society and in ourselves. In particular, the possibility for a world without cages and prisons. A world where the sanctity of the individual is respected and embraced by the whole of society, whether in the eyes of the "criminal" or of our social institutions. But these should be taken as they are intended; as possibilities. The prospects and scope of this type of change are up to us and our imaginations. It is the people who will determine our course and I am but one person offering suggestions. That there must be a change cannot be argued; the deterioration of the archaic capitalist system is apparent, but if we refuse to act there is little hope. In the end, I only hope that this essay has caused some of its readers to consider the alternatives to our present state of affairs.

*statistics according to Federal Government surveys.

suggested reading:

"Live from Death Row" by Mumia Abu Jamai

"In French and Russian Prisons" by Peter Kropotkin

"Blood in my Eye" by George Jackson

"Prison Abolition" by Yves Bourque

"Against Prisons" by Catherine Baker

"A Brief History of the New Afrikan Prison Struggle" by

Sundiata Acoli

"Until All are Free" by Ray Luc Levasseur

"... They Will Never Get Us All" by Harold H. Thompson

I am currently involved with an anarchist-based group which seeks to organize, educate and aid prisoners in their struggles for freedom. We have a list of related materials concerning this topic for sale to help support our work, including many of the titles above. Please write for more information.

Raze the Walls! P.O. Box 23234 Savannah, GA 31405 email: mikem10674@aol.com

May Day and the Haymarket Tragedy by Disco Dave

May 1 marks a significant day for the labor movement in the United States as well as internationally. Sadly, the origins of the celebration of what is sometimes called May Day have been shadowed from American workers. Only when May 1 falls on a Sunday is it celebrated as anything, much less a day to remember the struggles of the Working Class, both past and present, worldwide. The irony is that May Day started right here in the United States. Labor Day has been moved to September, perhaps in an effort to divorce the Working Class from the history of a militant people's movement that threatened the power structure of the day.

May Day is rooted in the struggle for the eight hour work day which began in the early 1860's. It produced some early results as by 1867 six states and several scattered city counsels across the country enacted eight hour laws for local government and state employees. Then in June of 1868 Congress enacted the first federal eight hour law extended to federal employees. These laws turned out to be merely for show as they were ignored and no actual means existed by which to enforce them. In 1876, the law passed by federal government was repealed and it was declared that the government could make separate agreements with it's employees.

In the early 1880's the emphasis of the eight hour struggle was still focused on legislative action. It soon became clear to many workers that if Labor wanted and eight hour work day it would not come through the grace of the employers or the government but through the ability of the workers to instate tactics of direct action. Many workers realized the true strength of Labor was not at the ballot box but on the shop floor. At the 1884 convention of the Federation of Organized Trades of Labor Unions in the United States and Canada (later to become the AFL in 1886) a resolution was passed stating; "eight hours shall constitute a legal day's labor from and after May 1, 1886, and that we recommend to labor organizations throughout this district that they so direct their laws to conform to this resolution."

The eight hour struggle crossed lines of color, nationality, and gender and by mid-April of 1886 a quarter of a million workers were involved. 400,000 workers in Chicago, the mainstay of the movement, were on strike, and over 45,000 more were granted a shorter work day without striking. At the forefront for the movement were the social revolutionaries, or anarchists. In part it was because of the dedicated work of the anarchists that Chicago became the nucleus of the struggle.

Since February 16, 1886, workers had been striking at the McCormick Harvester Machine Co., and by May 1, one half of the McCormick workers joined the eight hour struggle. On the afternoon of May 3, an eight hour mass protest meeting was held by 6,000 members of the lumber shovers union. The meeting, located a block away from the McCormick plant, was joined by 500 of the striking workers. Anarchist August Spies addressed the crowd. As Spies spoke, strikebreakers began to leave the McCormick factory. McCormick workers, assisted by several hundred lumber shovers, attempted to drive the scabs back into the plant. A special detail of 200 police officers were sent out and, without warning, workers were met with clubs and guns. I worker was killed, 6 were seriously injured, and an undetermined number left with various cuts, bruises and broken bones.

Outraged by the sheer brutality of the police, Spies printed up a handbill which called workers to "rise in your might...To Arms! We call you to arms!". Roughly half of the 2,500 copies were circulated and a protest was later called for May 4 in Haymarket Square. Rain, and a late start, discouraged many of

the expected 20,000 with only 1,200-1,300 actually attending. Spies started the meeting at 8:30 p.m. and was followed by Albert Parsons, and then finally Samuel Fielden—both prominent anarchists. Chicago Mayor Carter Harrison was present for the start of the meeting and before leaving early himself, advised Police Capt. John Bonfield that the reserved force of police officers should be sent home. Bonfield had been in charge of various other police campaigns to violently suppress Working Class action. Ten minutes into Fielden's address, a storm threatened to hit and the remaining crowd fizzled to about 200. At that time, a column of 200 police officers showed up, headed by Capt. Bonfield and William Ward, demanding that the crowd disperse peaceably. As Fielden and others descended the speaking platform an unknown person threw a bomb into the crowd of police. Officer Mathias J. Degan was killed instantly, 6 others would die from wounds sustained by the bomb later. The police opened fire and the number of killed or wounded workers has never been determined.

Instantly, a Red Scare swept through Chicago prodded by the press and the pulpit. Raids swept through Working Class districts and all known socialists, anarchists, and communists were rounded up. State Attorney Julius Grinnell was quoted as saying "Make the raids first and look up the law afterwards". On May 27, thirty-one people were indicted and charged as accessories to the murder of Officer Degan. Of the thirty-one, only eight stood trial; August Spies, Albert Parsons, Louis Lingg, Adolph Fischer, George Engel, Michail Schwab, Samuel Fielden,

and Oscar Neebe-all anarchists. The trial opened on June 21, 1886. The jury had been hand-picked by a bailiff of the court and all had professed a previous bias for the guilt of the Haymarket Eight. No proof was offered by the state that any of the men indicted or standing trial had thrown or planted the bomb. There were no connections made that might even remotely link any of the eight men with aiding or abetting the act. Only three of the eight were even present and Albert Parsons had even brought his wife and children of seven and four years of age. Charles Neebe was at home, in bed asleep when the incident occurred.

It was clear that the Haymarket
Eight were not on trial for murder,
but for their beliefs that held such
danger for the power structure. In State
Attorney Grinnell's final speech to the
jury he stated "Law is on trial. Anarchy is
on trial. These men have been selected,
picked out by the grand jury and indicted
because they were leaders. They are no more
guilty than those who follow them. Gentlemen of the
jury; convict these men, make examples of them, hang them
and you save our institutions, our society."

On August 19, the case was handed over to the jury who came back with a verdict for guilty. Seven men were condemned to death and one, Neebe, to fifteen years in prison. The execution date was set for November 11, 1887 and was met with international protest. Meetings of workers were held in Holland, France, Russia, Italy and Spain. Workers with money barely able to buy food for themselves or their families contributed to the Haymarket Defense Fund. Letters, petitions, and resolutions all called for a pardon by Gov. Richard Oglesby. It was a grand display of worldwide Working Class solidarity.

Two of the defendants, Fielden and Schwab petitioned the Governor to spare their lives. The judge and prosecutor of the case asked for mercy for the two, and Oglesby commuted the sentence to life in prison. Lingg committed suicide by exploding a bomb in his mouth the day before execution. Then on November 11, 1887, Parsons, Spies, Fischer, and Engel were hung. As the four were buried, the struggle for a pardon for Fielden, Schwab, and Neebe continued. The grant for clemency was urged upon Oglesby as well as his successor, Joseph Fifer. But it was not until John Peter Altgeld was elected did a pardon become issued on June 26, 1893.

The person who threw the bomb has never been discovered. Some believe it was the work of business interests trying to discredit the worker's movement, which was a common tactic of the employers of the

day. Whatever the case, eight men were put on trial and murdered not for committing any crime, but for holding beliefs that threatened the profit margin of the Employing Class. These men who had fought so valiantly for the workers were silenced and the Labor movement, which had so much momentum before, was stopped dead in it's tracks.

In these days of big business labor, where union officials have the same air

conditioned offices and private jet planes as the Employing Class, the knowledge of the eight hour struggle could energize a worker's movement and organization could begin where it needs to be-from the bottom-up. Workers could take the eight hour struggle to heart and to task and begin with some real action; away from the electoral process and towards a new union movement based on direct action and rank-and-file control.

—Disco Dave 726 W. Lee St. Greensboro NC 27403

India Part 11 by Greg Bennick

For those who read part one of my India story in Inside Front #9, you will remember that I had just decided to stay in India even though my friend and only travel companion Hannah had left me to return to the USA. She had

contracted dysentery and her departure meant

that I was going to be totally alone if I decided to stay the remaining four weeks until my flight out. I was scared and confused but stoked at the same time because I knew

that the burst of confidence would be enormous if I stayed on my own. She had told me that the most beautiful place she'd visited in the entire country had been a tiny hilltop village called MacLeod Ganj which was a part of a larger town called Dharamsala in northern India. The town was perched on a far western spur of the Himalayas and was home to the Tibetan government-in-exile (I'll explain that later) and the Dalai Lama himself. I'd decided to head up there right when I ran out of room for the last article. Now, for those who didn't réad my last article, you should order a back issue from Brian today so you know what is going on in the next few pages...there was a lot of basic India info in there which I will try to touch on but probably won't be able to fully recount here. Also, please remember (and this goes out to new readers as well as

old) that this is an abridged version of my trip - I could write a full zine myself if I wanted to include ALL of the details. I am just trying to describe the major stuff. Ok...before I get going with this issue's India saga, I want to thank all of the people who wrote me letters saying that they liked the last article and also those who had India questions and stuff. One person even said that he was going to plan a trip to India based on what he'd read! To be honest, when I gave the article to Brian I thought for sure that it was far too long and that NOBODY would ever read all of it. Well some people did and that rules. Thank you!

So...having left Hannah at the guest house in New Delhi, I got into an auto rickshaw with my backpack and had the driver take me to the I.S.B.T. (Interstate Bus Terminal) on the other side of town. I had purchased a ticket from the guest house owner that morning, and all I had to do was get it checked and stamped when I got to the bus terminal. On the way to the I.S.B.T., I watched cows and people make their way through the city streets and thought how insane even Greyhound bus stations can get in the States (try traveling around a major holiday for maximum chaos). I had a feeling that the largest bus station in India would be completely out of control. As it turned out, I was right: there were people carrying bundles the size of washing machines balanced on top of their heads...drivers of buses and a half dozen other types of vehicles honking and zooming by...the thickest exhaust pollution you can imagine and people moving in all different directions trying to figure out where to go and what to do all

while screaming and yelling at each other in any one of about ten different dialects. Getting directions was as hard at the I.S.B.T. as it was anywhere else in India. Nothing is clearly marked there, and no one seemed to have a direct answer for me. In India if you ask one person for directions, there is a very good chance that they will have answered you just to give an answer and not in fact because they knew where they were sending you! I feared that I was going to get on a bus which was supposedly bound for Dharamsala and end up instead in Baghdad. In addition to all that was the fact that with my huge nylon backpack, hiking boots, nylon pants and Indian hand woven shirt (which I had purchased for about \$1.60 from the man who made it) I was definitely a bizarre sight to the locals. Aside from the fact that people were staring at me as if I had walked naked into a hardcore show, there was a group of young men who followed me just laughing and pointing at me. I tried a few different techniques to get rid of them: first I gave them my best "hard guy" stare, but that was a miserable attempt at best - its hard to look tough when you hiking boots on which are so big that you keep tripping over curbs. When the mean look didn't stop the harassing youth, I pulled a 180 degree turn and tried making the most bizarre faces I possibly could at them. The effect wasn't what I'd intended. They loved it - I was probably the strangest thing they had seen through there in a while. Eventually they got bored and wandered away. I happened to miraculously find my gate and I went up to the ticket counter to ask the man behind the window if this was the bus for Dharamsala. He looked up at me and shrugged his shoulders. I figured that he was either telling me that he didn't speak English or that he didn't know! Either way, I figured I was doomed. As I started to turn away, he said in broken English, "Open at 5 o'clock." I checked my watch. I had fifteen minutes until tickets were to be validated, and there wasn't anyone lined up yet, so I decided to just stand around and wait. When he finally opened for business, he did nothing more than slide a little partition open at counter level so that people could slide money through in exchange for their tickets, but this movement in itself caused sudden massive chaos. People just swarmed from all over to the window, and not wanting to be left behind in the bus station, I jumped into the crowd. It was insane, and I tried to be civil at first and just wait patiently in the crowd, but the people were going berserk, pushing and shoving. I decided to have some fun, so I used all of my kick boxing skills to get through the crowd and make my way to the the window. It felt strange elbowing someone in the ribs to get them out of the way, or putting my arm in front of a guy's face to block his view of where the window was so I could squeeze ahead of him, but it was the only way to get up there. A few minutes later, I was victorious, walking towards the bus with a validated ticket in my hand, having pissed off only a couple of young men and old ladies with my mosh pit/ticket window technique.

When the bus arrived at the terminal for boarding, I saw that it was very old and looked like it was held together with wire and duct tape. I should describe the bus interior because it is different that what we are used to here, and that comes into play a bit later. The seating was much like a Greyhound bus. I had purchased a "super deluxe" ticket which allowed me a seat on a bus with individual seats rather than wooden bench seats. In the front of the bus, just ahead of the entry door, there was a wall from side to side and floor to ceiling with a tiny door on the side of it. This wall separated the passengers from the "driving crew". It was almost like there was a little room up there. There were two drivers for the 6 PM to 6 AM drive, and one extra guy, in this case a thin man with a colorful turban and a sly grin. His job was to pack all of the luggage on top of the bus, to take tickets, to get everyone on or off the bus at the right time and to help the driver back up out of the terminal (I don't think the busses had mirrors). He would communicate to the driver from where he stood outside the bus with a whistle alone. No spoken commands were given as the bus was backing up...it was all whistle code. The shrill whistle just added to the chaos. When the bus was ready, he jumped on and with a quick look at the passengers, disappeared into the closed-off front room. The guy made me a bit nervous, but I was fascinated by him: the drivers might have been in control of the vehicle, this was his bus. A moment later, he came out again, walking down the aisle and saying to each passenger "Five rupee...five rupee" which each person promptly paid him. When he got to where I sat, he put out his hand palm up and said "Five rupee..." but then realizing that I was not a regular passenger, he explained with a grin, "Put bag on top." I laughed. It was a total ripoff ploy! He was asking for a "baggage handling fee" and netting himself a little extra cash from all the passengers. I was on to him and he knew it, and his grin widened, but the reason I was laughing wasn't because he was ripping me off, but rather because the five rupees he was asking for were only worth about twelve cents...and he was just so confident that he was the man and that he was getting away with murder. I gave him 10 rupees and motioned for him to keep the change. He was stoked.

I put Danzig IV into the Walkman, and watched the sun set on New Delhi as we drove through the outskirts of the city. The sun was a round disk just sitting on the horizon (I know that's what the sun usually looks like!) but something about the way it was just sitting there, fiercely burning, made me think of a line from the book The Red Badge of Courage by Stephen Crane when he said "the sun was pasted in the sky like a wafer". It was an intense sun for an intense land, and the scenery fit the mood: the slums on the fringe of the city were unbelievable...miles of shattered and broken buildings with fires burning everywhere on which people were probably cooking meager evening meals. As soon as we hit the city limits, the bus driver(s) went completely berserk...we picked up speed and started swerving in and out of the traffic which was heading in both directions. This went on for a couple of hours and I was sure that we were going to have a head on crash and end up on some obscure page of the Seattle Times as a tiny one paragraph story entitled "Bus Crash Kills 30 in India". After about twenty minutes, the bus pulled over at a roadside stand which had a sign reading 'wine and spirits' in English. The smiling bus helper guy rushed out of the front compartment door and ran to the counter, but I couldn't see what he was buying. About 30 seconds later, he ran back onto the bus clutching two bottles of whisky in his hands. With a quick glance to check if everyone was on the bus, he blew his whistle, signaling to the driver to leave and then darted back inside the driving compartment with the bottles. I imagined the TV commercial: "This is your manic Indian bus driver. This is your manic Indian bus driver drunk on a liter of scotch...any questions?" As the bus picked up speed again, I began to prepare for a sudden and painful death. Things got even crazier as we headed north. We entered the Indian state of Punjab, which had been the scene of a lot of political warfare in the 80's and still was tense to the point where every intersection had blockades around which you had to slow down and drive carefully. Most of these blockades were manned by either one or two rifle-carrying soldiers who just waved the bus by, but at one checkpoint four soldiers actually stopped the bus. Two of them walked down each side of the bus from the front to the rear and when they got to my window, the two on my side of the bus stopped and called out to their counterparts, gesturing for them to come over and look at me. The bus passenger nationalities were about 90% Tibetan, 9% Indian and then me, and I stuck out like a sore thumb. The soldiers didn't look friendly, and my heart really started pounding. Here I was - in the heart of Punjab at one in the morning - and I was being scowled at by four soldiers who seemed to be talking amongst themselves as to what exactly to do with me. I imagined myself bound for the pages of the next Amnesty International newsletter, and as the soldiers began to

have the turbanned grinning bus assistant unload ALL of the bags, I was sure that things might get a lot worse. I looked around for someone to ask what was happening, but no one seemed to speak English. I even asked out loud eventually, "Does anyone know why we are stopped?" but no one answered. I was really scared. After about ten minutes the soldiers seemed suddenly content with the hassle they had caused all of us, and without any acknowledgement of me they packed everything back up and let us through. I later had a chance to ask someone else about that series of events and they said that the soldiers were probably less concerned with my white skin than they were with the fact that I had a green hoodie on (a color worn by military personnel) and that I had a shaved head (a haircut associated with military personnel). They had probably thought that I was a spy. Well, the ride continued, up into the mountains, and along winding one lane roads on which cars would actually pass each other even though the drop over the edge was hundreds of feet down. At about 4:00 a.m. I had listened to Danzig about 43 times and had exhausted my supply of other tapes as well. I was sort of delirious from lack of sleep (it had been next to impossible to sleep on the ride), and that is when the kid in the window seat in front of me woke up, started crying out in Tibetan to his mother and then proceeded to puke out the window. I was at wits end.

The bus pulled into MacLeod Ganj while it was still dark, so when I was told to get off the bus because we were "here" but I couldn't see where "here" was. I got my bag from the turbanned grinning bus extortionist and wandered up a side street to try and find a guest house where I could rent a room. As I got to where I eventually decided that I would stay, light was beginning to come up over the edge of the mountains to the east and that is when I first got a glimpse of where "here" was. I was in the most beautiful place in the world. The mountains were enormous and were just a couple miles to the east of where I stood. The peaks were majestic and snow covered, and the village I was in was on what amounted to the side of the mountain range as it descended to the valley floor, miles below the town. I rented a room for the morning (about 12' x 10' for \$3 per day with hot running water absolute luxury single accommodations) and watched as the sun began to come up. I could see that all of the houses in MacLeod Ganj were small and just perching on the steep hillside: the house on the other side of the path from where my guest house was was a good twenty feet or so lower in elevation than mine. I went to sleep for a few hours and then got up around 11 AM to explore.

The town consisted of two parallel "streets" about ten feet wide and a block apart, with a few additional streets branching off occasionally at various angles up into the tree line. The whole town was about a quarter of a mile long and both sides of the street were packed with tiny shops and places to eat, all very simple and basic. The town was populated mostly by Tibetans, and I was struck with how friendly the people were. We don't look people in the eyes very often here in the States and rarely does it happen on the street, so after being approached by beggars all over India, I had developed a natural reaction to immediately say "I'm sorry" to people who approached me, indicating to them that I had no extra rupees for them. I was surprised continually in Dharamsala by people who would approach, but as I started to apologize, they would just smile and greet me instead, saying "Namaste...namaste", as if they were really happy to see me. On that first day, things quickly got interesting. First of all, I noticed quickly that there were brown monkeys everywhere. They were all over the place: in the trees, walking in the street, sitting calmly on window ledges, and the people were totally used to them. I was amazed. I also noticed while looking out towards the valley that the skies were filled with soaring birds of prey: eagles, falcons, and others. It was really calming to watch them float on the wind currents. After awhile I got hungry, and I headed towards a restaurant called Hotel Tibet which Hannah had recommended for their vegetable momos (MOH-

mohz), or steamed dumplings. I sat down, ordered and started eating a bowl of them. I was the only one in the whole place, which could have held about 60 people. About ten minutes into my meal, four Tibetan girls came in laughing amongst themselves. They were all in their early 20's or so, and they looked up while standing at the counter waiting to be seated, and upon seeing me, rushed over and took the table for four right next to mine. I didn't quite know how to react, but it did feel strange having them sit next to me in this huge empty restaurant. I would look over at them from time to time as I ate, and every time I did they would start laughing at me, sharing some joke with one another in Tibetan...I started to get a bit uncomfortable. I looked up and saw one of them drinking a glass of water. The girl next to her suddenly turned to look directly at me and asked in English, "What country are you from?" The girl who was drinking the water exploded in laughter, and all this water came out of her nose. I laughed and said, "the United States". The girl asked immediately, "Would you like to come to a party tonight?" I was really surprised. "Um...sure." They drew out this little map on a napkin, telling me to meet them by a fruit stand near some tree down at the end of one of the roads. Then, as if on cue, they all got up and left, the one girl still wiping water from her nose. I just sat there for a minute, opened my journal, wrote "What the fuck?!?" and then closed it and finished my momos. After lunch, I moved all of my stuff into a cheaper room...this one was on the top floor of a different guest house and had an

> incredible view of the mountains and the valley. It was about 10' X 8" and cost \$1.20 per day - a bargain. I decided that it would be in this room that I would write the lyrics for the "Through the Darkest Days" 7" which we would be recording when I got home. It was perfect...I could sit outside and watch the monkeys and

> > the mountains and totally focus on the

mission at hand.

Later that night at about 9 PM, I left the guest house to head towards the fruit stand and my rendezvous with the bizarre Tibetan women. As I was walking down the path, I thought to myself that the last 12 hours had been totally out of control. I had a feeling that the day wasn't over yet, and as it turned out, I was right. The girls met me at the stand, and took me back to their room. I followed them towards a dark building made of smooth concrete which had doors along one exterior wall like a single story motel. It turned out that these were the living quarters of students at the monastery/ school next door where one could study Tibetan politics and culture. I walked with the group towards the one slightly open door in the passageway, and when they invited me in, I couldn't believe what I saw. There were three other Western guys sitting on the floor of the 15' X 15' room, looking as bewildered

as I probably did. They were smoking hand rolled cigarettes and drinking what appeared to be rum and cokes. The one ceiling light in the room was turned low and the room was lit mostly by candles. The walls were covered in hanging fabric tapestries and occasional pictures of the Dalai Lama, and the floors had thin carpet. They motioned for me to come in and invited me to sit down. Introductions were made all around, and then one of the guys explained to me that they had each been recruited to come to this party while sitting alone that day in restaurants around MacLeod Ganj! It was strange. One of the girls went ahead and asked me what I did for a living at home. I told her that I was a juggler. Everyone laughed and thought I was kidding, so I pulled out 5 beanbags (which I carried with me everywhere in India) and showed them some tricks. Everyone was into it, especially the three guys, who as far as I could determine had been drinking for awhile before I arrived. I asked the girl sitting next to me what she did during the day, somehow expecting a simple answer for the sake of small talk. Instead, she answered that she was on her way to either Stanford or Georgetown University in the fall as a Fulbright Scholar and that she would be studying International Law in the fall in an attempt to sharpen her diplomatic skills so that she might someday return to work for the Tibetan government-in-exile and help her people gain independence from the Communist Chinese! I asked her to back up about a mile and explain all of that again. She did, and a conversation started about the current situation of the Tibetan

people and their oppression at the hands of the brutal Chinese government. I had no idea of the depth of it all. I had wondered why all of these Tibetan people were living together in northern India on a remote hilltop...the Tibetan women explained it all and it took a long time. They kept referring to "our community in exile", meaning MacLeod Ganj and the outer town of Dharamsala. In a few sentences or less, this is what happened. The Dalai Lama and his followers had been forced to leave Tibet in order to avoid execution by the Communist Chinese after the Chinese Army invaded Tibet in 1950, annexing it in the name of China. [For a complete and very thorough history of the Tibetan people and their struggle for independence, read Tibet: A Political History by Tsepon W.D. Shakabpal I was totally fascinated, not only with my hosts' political awareness, but also with their ability to switch from perfectly fluent English to Tibetan to Hindi without a thought. I am lucky if I can order food in a Mexican restaurant, let alone speak another language, but I counted at least three different languages which they spoke perfectly. The Fulbright Scholar was named Youdon Aukatsang, and she spent her time during the day working for the Tibetan Women's Association (Tibetan Women's Association; Bhagsunag Road; P.O. MacLeod Ganj 176 219; Dharamsala; District Kangra H.P.; INDIA, or email: [twa@cta.unv.ernet.in]) which is a group seeking to stop violence and oppression of Tibetan women in the occupied territory. Women there are forced into getting abortions, and are often raped and violated by Chinese soldiers. I ended up spending a lot of time over the next few weeks in the office of the Tibetan Women's Association, reading their pamphlets and books and asking questions about the nature of their work. The song "Scars" on the first Trial 7" was inspired largely by my interactions with the dedicated women of the TWA. So, after we had talked politics for a few hours, I began to see the intense sense of purpose which was underlying every move and action for the people of Dharamsala. The town was absolutely on fire with political awareness and direction. These people lived to see the liberation of their people. It was breathtaking to realize that. Everyone was dedicated to the extent that they would give their lives for the cause. I asked the women if they ever got a chance to meet the Dalai Lama, who lived in a small residence just a bit lower on the mountain from where we were. They told me that "His Holiness" often held public meeting/greeting times but that this had been curtailed as of late because three Chinese spies had been discovered in MacLeod Ganj, and the Dalai Lama was in seclusion for fear of an attempt on his life. Suddenly (and I really do mean suddenly) after this huge conversation, Youdon stood up and announced: "Now we dance!". I was like, "Huh?" One of the other girls pulled a cloth off of an old cassette player which was plugged into some power source, and hit the play button. The cassette was all dance mix and techno songs! The Tibetan women started going nuts dancing. Yes, you are reading this right: in one second we are all sitting there talking about Chinese domination and how the Tibetan people are fighting for their lives, and in the next second the four are dancing like wild women to American techno songs. I think that it was at this point that my brain fell out of my head. No one should ever have a day this insane. Its just not safe. Well, without any other friends or anywhere better to be, I stood up and danced with those seven strangers for the next three hours! Eventually I left and went back to the guest house to document all of this in my journal and to get a full nights sleep. The moon was out as I walked back to the guest house and I was stoked. It was amazing how much difference one day in Dharamsala had made in me. I still felt far from home and alone, but it seemed okay now. I knew that I had definitely made the right choice in coming up north.

The next morning I woke up and walked down to "The

Residence", which is how the Tibetans refer to the abode of H.H. (His Holiness) the Dalai Lama. There is a path which surrounds the house, about 1/4 mile away from the actual house itself, and the Tibetan Buddhists stroll around this path in a clockwise direction daily, holding prayer beads in their hands and chanting mantras. All around the path there are carved stones by the hundreds carefully placed on the hillside. These stones are carved to read "Om Mani Padme Hum" (to define this would take a book - check out Foundations of Tibetan Mysticism by Lama Anagarika Govinda - the entire book is dedicated to explaining that mantra!) and are placed so that the person leaving the stone can see it when he or she passes by on their cycle of daily prayer. I found myself returning to The Residence daily and strolling around it once or twice. It was a powerful place. On one of the last days I was in India, I purchased a prayer stone from an elderly carver who lived in a hovel under The Residence. I placed the stone on a rock wall directly underneath the actual residence and was told by a Tibetan boy who I met there that the prayer stone would remain where I left it, completely untouched, forever.

There were tons of places like that to explore and over the next week I spent each day walking through the hillside paths, stopping occasionally to read or to talk to someone many people could get by with English enough to have a basic conversation. I also discovered that there were different species of monkeys once you got outside the populated areas. It was totally common for me to be walking along a path and look up to see huge silver-gray monkeys just sitting in the trees staring at me as I passed. There were hundreds of them. I would often come upon small children who would just stare at me, amazed at the foreign traveler in their midst. One day, I was at the edge of another village higher up the hill than MacLeod Ganj, and I turned to see a little entourage of kids following me as if I was the Pied Piper. I waved hi and they just stared. I smiled and they just stared. I picked up three rocks and started juggling them, and they went completely off the wall...screaming and laughing and yelling for their friends to come and watch! Before I knew it, I was being led by the hand back into the center of their village where they called out for their friends and parents to come and watch me juggle. Amazingly enough, there was a total language barrier here. I had no idea what language they were even speaking. Regardless, I juggled for awhile and they were really into it. You hear Hallmark card sounding slogans about laughter as a universal language, but it isn't until you juggle 5 rocks for little Indian preschoolers and have them fall all over each other pointing and laughing that you really begin to believe. After the rock juggling experience, I headed back down into town to this other place which served momos and ordered a ton of them. I sat down to eat, and noticed that a monk was sitting at the table to my right. He was alone, and we looked up at each other occasionally and smiled, not knowing what to say. I had no idea if he spoke English. After a little while, I noticed that he was reading a Tibetan-English dictionary. He saw me looking, and passed it over to me, pointing at a word. It was a really basic dictionary, the kind with little drawings for all the words. He pointed at the word for 'teacher' and pointed at me. It took a while, but we had a conversation by passing this book back and forth and pointing at the words we wanted to say. His English wasn't very good, and he was looking for a teacher to help him learn (a lot of the monks hope to learn English). I told him to meet me on the porch of my guest house later that day and that I'd be happy to help him. As a result of that invitation, we ended up spending the next two weeks studying the entire dictionary. I could probably write a book on this guy. His name is Molam Ra (Tibetan for 'prayer') and he had walked through all of Nepal from his native Tibet in hopes of reaching Dharamsala and entering a monastery to learn to read and write English and Tibetan. While on this walk, which took two months(!!!) he sold whatever clothes he had been wearing for food along the way. He even sold his sandals, and walked some sections barefoot!

Upon arriving in India, he learned that he had to clean the monastery floors, and was not allowed to study Tibetan or English for a period of at least two years. This really frustrated him, so he left the monastery to seek his own means of education. He had been making his way through MacLeod Ganj each day as a beggar and when he got enough money to eat, he would come to the restaurant where I met him and try to teach himself English. Amazing: he'd quit the monastery because he was being mistreated and decided to get his own education. That rules. A punk rock DIY monk! He and I spent the next ten or so days studying EVERY word in the dictionary. I had Molam learn the word in English along with its definition, and then he would have me pronounce it in Tibetan and I would write it down. We did 1700 words in all! He also taught me some useful phrases such as "May I have the vegetable momos please?" I used this one all the time, both in restaurants to order lunch, and on the street to confuse people. When Molam and I would walk around together, the other monks from his old monastery would see him with me, and word had traveled fast among the monks that Molam had found his own American teacher. They would engage him in Tibetan conversation, and I would stand idly by. Molam had told me that the monks he met would always be talking about me, knowing that I didn't speak Tibetan. I would just stand there for awhile, and then suddenly say in Tibetan, "May I have the vegetable momos, please?" Molam would have to keep from laughing and the other monks would be totally confused, and I could see them

saying to themselves, "Did I just hear this guy order momos from me out here on the street?" It was pretty funny

One day, my birthday actually (2/13/96),

during our daily study session, I was eating sliced oranges, and Molam looked up and said "My father like those." I asked, "Your father likes oranges?" He replied, "No...my father deed." I was confused. "Your father did like oranges," I asked. "No," he said, "My father deed." I realized what he meant. "Oh! Your father is dead...but when he was alive he liked oranges!" Molam smiled and nodded. Then he said, "He fall off yak." I wasn't sure I had heard him right, and to be honest, I almost started laughing. It just sounded so bizarre. "He fell off a yak?!?" I asked. Molam must have seen that I was totally amazed, and luckily, as he said yes he started laughing, so that gave me the chance to laugh too. I felt really bad for even thinking of laughing so I tried to break the ice a little bit. After a moment I asked, "Did you bury your father near where you grew up?" Now Molam's face looked like mine had a minute before after he'd told me about the yak. I repeated it again and described what I meant. He shook his head, and so I asked what he had done instead of burial. Get ready for this. Molam told me (and it took awhile because of his 'broken' English) that his father had fallen off a yak and hit his head on a rock. He faded in and out of consciousness for three weeks, during which time he craved oranges for some reason. When he finally died, the family followed Tibetan custom. They allowed a Lama (a high level monk) to come and pray over the body. The Lama then takes the body to a mountain top where more prayers are said. After the prayers, the Lama slices off the soles of the deceased persons feet with a long bladed knife as the soles of the feet inadvertently trample thousands of innocent insect lives over the course of one's life, and these soles need to be discarded. Then placing the body face down, the Lama severs the head from the body, and placing it in a cloth bag smashes it to pieces with a rock! The rest of the body is sliced into tiny pieces which along with the head pieces, are placed into a pile. The Lama then takes out a vulture bone horn and blows it, summoning vultures who descend to the body. The Lama offers the body to the vultures to eat. If they do not eat it, the Lama himself will eat a small piece to show that the body is still fresh! This inspires the vultures to eat the remains, and when the feeding is finished, the ceremony is finished. Hearing this, I just sat and stared. Molam started laughing, making fun of my wide open eyes and dropped jaw. I asked "This happened to your father?" He responded "Yes!"

with incredible pride. At that moment, another monk who was a friend of Molam's stopped by to see how the English was going. His name was Mi Pam, and just to confirm Molam's story, I asked Mi Pam how the dead are ceremonially taken care of in Tibet. He told me the exact same thing. We all talked about that one for a LONG time! I became really good friends with these two monks while I was there (check RUST fanzine for monk photos! - Issues #4 and #5 - available from Derek Harn, PO Box 2293, Seattle WA 98111). Leaving the two of them made me very sad after the almost month I spent in their town.

At the end of my last India article I sort of half jokingly referred to the fact that in this article there would be a discussion of "a new morality for the 90's". I hope I didn't give anyone the wrong idea. What follows will simply be me retelling some of the things which I thought and read about while I was in MacLeod Ganj. These are ideas which had relevance to my life, and it isn't my intent to define anything for others. Some of it might be a bit heavy handed, but India was a pretty heavy handed place. Take what you will from this, but be sure to also do your own reading for your own mind for your own self and for your own life.

I spent a lot of time reading about Tibetan Buddhism and I found myself fascinated with their endless commitment to compassion. Life is viewed as just one stage in an endless cycle of birth and death - a cycle perpetuated by worldly suffering. One achieves a state of enlightenment when 'the soul' is freed from this cycle. This lasting state of joy or happiness is life's greatest

goal and one reaches that state by serving others with acts of pure unselfish compassion. Lama Anagarika Govinda wrote on page 43 (really!) of Foundations of

Tibetan Mysticism: "The more we lose our ego and break down the walls of our self created prison, the greater becomes the clarity and radiance of our being and the convincing power of our life. It is this through

which we help others - more than through philanthropic deeds of charity, and more than through pious words and religious sermons." I consider myself a caring person, but after being walked on by those closest to me more than once in my life and had found myself thinking in the months preceding my trip that there were limits to how much I could care for someone else and how much I could prioritize their well being over my own. Something about the idea of limitless devotion (a fault of mine in the past) seemed to be a betrayal of my own needs, and while writers such as Govinda allowed room for this, they also applauded the eventual negation of selfishness...an idea which I found difficult to accept. I found myself wanting to leave a part of my heart intact at all times, which I guess could be seen as selfish, but I saw it as realistic and necessary.

The Tibetans astounded me with their idea that everything in the world works in a circular form, and therefore, that a commitment to actions which are taken/ for the benefit of others will eventually create a world in which all act with similar compassion. One will ultimately feel happiness from living in a world in which love is the motivating force behind all actions. Yet, it is not this end product which is the the motivating factor for action here but rather the love and compassion itself. These actions are committed because they are seen as the right way to live, not because one will ultimately gain from them. In sacrificing our selfish needs as individuals and practicing compassion we gain a peaceful world community. I very much respected the idea of looking at the quality of an action rather than its potential to benefit me. After all, isn't that concept at the root of hardcore? We play in bands and go on tours and help set up shows and never expect to see profit in return. The idea of total 100% negation of selfishness was very difficult for me to accept though. When one is pitted against the potential of our society at large to absorb and dilute every free thinking individual in its path, a strong sense of self identity becomes a life line: essentially a basic requirement for survival.

The Buddhist goal of world harmony was extremely difficult to accept at face value as well. After all, didn't the Dalai Lama know that the Cro-Mags had definitively stated years ago that "World peace can't be done...it just can't exist!" His Holiness was ignoring his hardcore roots!

Seriously though, I asked Mi Pam about the nature of selfishness one day, telling him that I did indeed recognize the value in acting for the benefit of others, but that I was missing the point of why one needed to destroy selfish desires. He told me that "in this life the offer must be made of one's life to help others"...that "to do good in this life leads to happy feelings which will make the next life better". He told me that the quality of one's subsequent incarnations on this earth are dependent on actions taken in this life, and so one must take care to respect all others, human as well as animal, who are by the very nature of their existence "like Buddha". For him, 'the soul' was seen as transcendent. I began to think that maybe I should strive to define "the soul", having heard about it a thousand times in so many hardcore song lyrics, and now in India as well. Mi Pam stressed that the respect was the priority, and not the concern with the quality of future incarnations. I told him respectfully that while I didn't believe in reincarnation, that I did strive to respect others as best I could and that I tried to be compassionate whenever possible. Mi Pam admitted that if he were to live in a city like I did, instead of high in the Himalayas, that some degree of selfishness would be required for him to acquire the basic necessities of life. He said with a laugh that "this would be wrong for the religion, but right for me." I detected a balance point in him: the ideals weren't as absolute as I was perceiving them. There was room for interpretation given different circumstances. This made me a lot more accepting of what the teachings said.

On the flip side of compassion there is selfishness. Writer Ayn Rand had described a value system which promoted self centered thought and action without compromise. In The Fountainhead and Atlas Shrugged, she described a philosophy called objectivism which held that dedication to objective and rational thought and the subsequent actions which followed were at the core of life. Rand saw the alleviation of suffering and the pursuit of happiness as respected goals yet she saw a much different path from the Buddhists in how one was to attain them: rational selfishness was the means to the end, or put in other terms, the path to follow is the pursuit of determined actions which benefit oneself. A word of caution before reading Rand: her works, while tremendous in their scope, have some really aggravating points. She championed technology and science, explaining that the rational mind was the ultimate mind, and thus saw native peoples worldwide as "ignorant savages" because they did not take part in the domination of the natural world by the advancement of science towards the end of personal achievement and profit. It has always been difficult for me to look past this side of Rand's writing in light of my work with the Western Shoshone Defense Project and their struggle against people Rand would have loved: gold mining companies...and The Sea Shepherd Conservation Society and their fight against profiteering whalers. Aside from the ugly side of Rand, her concept of selfishness as a virtue is absolutely fascinating. She challenged the widely held belief that selfishness needs to be demonized, arguing that, "Whoever preserves a single thought uncorrupted by any concession to the will to others, whoever brings into reality a match stick or a patch of garden made in the image of his thought - he, and to that extent, is a man, and that extent is the sole measure of his virtue." The point about her work is that she championed selfishness, seemingly in direct opposition to the principles I was reading about in the Buddhist teachings, and it was a good exercise to tear at each side to see what I agreed with and disagreed with in each of them.

I believe in a moral code which is filled with inevitable contradiction: a code which never lets go of either compassion or objectivity, regardless of the fact that they are sometimes in opposition to one another. I strive to find a balance between the two. I identify my "soul" as my own

ability to fully recognize and understand the implications of my existence. This makes me responsible for myself and for my actions. At the same time, it also requires that I consider the world as a whole, and the effect that my existence has on it. If I was to focus completely on myself, it would negate the concept of social responsibility. It has been said that true revolution begins when you are able to face yourself in the mirror. I believe that. At the same time, I feel that I do have certain responsibilities to both society at large and to other people. Neither objectivism nor compassion has satisfied me completely. Balancing the two creates a situation where dishonesty with the self might have disastrous consequences for either myself or others. For example, it would be easy to commit an action which benefits me alone, and then simply fall back on Randian selfishness for my justification without much consideration for others involved. Likewise, it would be easy to commit an act of total benevolence, using Tibetan Buddhist teachings as a prime motivator, while disregarding my own needs and desires. Neither would be fair. The balance between these two concepts is a synthesis, a sort of objective compassionism, and while this somewhat of an oxymoron, it speaks more realistically to me than either extreme does when considered on its own. In India I realized that honesty is to be prioritized above all else. Self honesty is at the core. If I lie to myself and then act upon what that lie creates, then every subsequent action from that point onward is based on a foundation of sand. The foundation must be strong. and to make that strength a part of my life, "all I need is the truth.'

The Dalai Lama himself wrote in The Power of Compassion that Buddhism was a sort of bridge between the extremes of materialism and pure faith, essentially "a science of the mind." He wrote: "Although I speak from my own experience, I feel that no one has the right to impose his or her beliefs on another person. I will not propose to you that my way is best. The decision is up to you. If you find some point which may be suitable for you, then you can carry out experiments for yourself. If you find that it is of no use, then you can discard it." I have tried to blend truths together and disregard points which I find unsuitable. Read the books for yourself though and let me know what you discover, as I have had to leave out countless nuances and concepts here simply for lack of space. Be in touch. I'd really like to know what you think.

It is strange, but when people ask me about what I saw in India, I usually say that I met the Dalai Lama, but that this was not the most intense thing which happened to me. That isn't to say that the event was insignificant by any means, but rather that it seemed perfectly aligned with everything else I was reading and thinking about and therefore was more of a dramatic punctuation mark and less of a statement itself. The Dalai Lama is truly an incredible man - and the Tibetans will argue that he is much more than a man. In fact, there was one afternoon when I placed Molam's photo next to the Dalai Lama's on the table in my room and he went white with horror. He couldn't even speak until I took his photo down and placed it beneath the Dalai Lama's! On the day that the Dalai Lama announced that he would be holding public audience, I lined up early outside of the residence along with hundreds of other people who had traveled to see him. We all had to pass through Indian and Tibetan security checkpoints...evidently neither nation wanted full responsibility for His Holiness' well being...security was VERY tight. I even had to leave my wristwatch behind for fear that it might contain some small potentially lethal device. We all lined up, and then waited for the Dalai Lama to emerge from his residence. Around my hands I had wrapped a katah (KAH-tah), which is a ceremonial prayer shawl. To carry it and then place it around my neck just before greeting the Dalai Lama would be seen as very respectful. I had also purchased a strand of prayer beads and I wrapped these around my hand before shaking hands with the Dalai Lama, so that they would be blessed in the eyes of the

Tibetan people. The scene just before His Holiness emerged was breathtaking. The Tibetans who had gathered were in totally awe, some completely overcome with emotion, falling to the ground. Others were prostrating themselves again and again in prayer. Then suddenly, without announcement, His Holiness emerged, walking out the front steps of his home surrounded by rinpoches (RIHN-poh-shays) who are high level monks. The first instant I saw him was somewhat overwhelming. All rational thought and explanation aside, The Dalai Lama radiates warmth and pure love. That's the only way to describe it. Watching him stand smiling at the passing Tibetan people was incredible...he just looked so happy. I followed the line around, draping the katah across my hands, and made my way towards the steps upon which he stood. Each person was able to stand before him and say a few words before moving on, and when my turn came, time seemed to slow to an absolute crawl. I placed the katah over around my neck at the instruction of one of the rinpoches, and with beads in hand, moved forward a few paces until I was standing face to face with The Dalai Lama himself. He smiled at me. I put out my hand, which he took in both of his, and I said "I wish you my best always...tashi delek." (TAH-shee DEL-ek - meaning both 'congratulations' and 'good luck') The Dalai Lama smiled again as I spoke the Tibetan words, and leaning in closer to me said "Tashi Delek." He squeezed my hand gently, nodded, and smiled one last time. Then we both turned away, he to the next in line and me to a rinpoche who handed me a prayer string (given to all those who meet the Dalai Lama). The significance of this string was clearly demonstrated to me a few months after my return to the States when I was eating lunch at a Tibetan restaurant in Salt Lake City (House of Tibet - go there!). The all-Tibetan staff were eating their lunch at a round table in the center of the restaurant. I walked up and said hi and said that I'd recently been to Dharamsala. A few of them looked up. Then, without a word, I pulled the prayer string around my neck out from under my shirt collar and all of them suddenly just looked up and froze wide eyed, saying quickly to each other, "Dalai Lama...Dalai Lama". It was really intense. Shortly after meeting His Holiness, I had to return to New Delhi to catch my flight home. It was really hard to leave MacLeod Ganj, not only because I would be leaving good friends, but also because I knew that I would have to get back on the bus with the psycho drunken bus drivers again. That's exactly what happened. The ride back was just as insane as the ride up. I can't believe I survived it twice. I arrived in New Delhi and spent a day in a guest house, watching cricket on a beat up little tv with a room full of manic drunken New Zealanders. These guys lose it over cricket. They absolutely couldn't believe that I'd never even seen the game and they all tried to explain it to me

I arrived in New Delhi and spent a day in a guest house, watching cricket on a beat up little tv with a room full of manic drunken New Zealanders. These guys lose it over cricket. They absolutely couldn't believe that I'd never even seen the game and they all tried to explain it to me at once. Something about a ball and wickets and runs. Whatever. My flight home started with a jaunt on an Indian airline to Calcutta. The pilot must have been a relative of the bus driver, but maybe just a little less drunk. I am convinced that when pilots fail out of western flight school, that they go to India where they are immediately given seniority on the flight staff. I survived, and flew out of Calcutta the next morning, headed for home.

When my friend Cindy picked me up at the airport in Seattle I was

When my friend Cindy picked me up at the airport in Seattle I was pretty much speechless. It took me a few days to reintegrate into our reality over here. Aside from the fact that I was really culture shocked was the fact that I had experienced an emotional rebirth while I was in India and I was just beginning to understand the implications of it all: I had gone to India shattered and was returning with a strong foundation upon which to build. Its been a year and a half now since I returned and I have yet to feel the crest of the wave of empowerment which I was riding when I returned home even begin to diminish. I would very much like to thank H.H. The Dalai Lama, Molam Ra, Mi Pam, Youdon Aukatsang and the Tibetan Women's Association, and the entire Tibetan community in exile at Dharamsala for their hospitality and inspiration during my stay and while I finished working on the

lyrics for the Trial record.

I am typing these words at 12:33 AM on June 30th 1997. While the seemingly wide open eyes of the world focus on China and its reacquisition of Hong Kong tomorrow morning from 156 years of British rule, I can only hope that some of those eyes will be able to see past the newspaper headlines and the triumphant pageantry, recognizing the true depth of Chinese imperialism and realizing the magnitude of the simultaneous injustices being committed against the benevolent Tibetan people by the Chinese government. To the community in exile I sincerely hope that you soon see the day which brings independence to your homeland and freedom to your people. Tashi delek.

Thanks for reading.

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Class Consciousness?171

by Eric Warner

I've always been suspicious of Socialist/Communist ideology, for many different reasons. But this column isn't about my misgivings; it's about what I feel, and what I know to be true for myself. To give you a brief bit of back ground information, I'm about as blue-

collar, or proletarian as you can get. I'm a machinist, I get dirty, and I never went to college. I grew up White trash on Maple St. on the west side of Rochester. By no

means am I an expert on political terms or political theory. I'll leave that to mrr and Lefty Hooligan! Anyway, I think a major hurdle to relevant social change in this country, is a definite lack of class consciousness on the part of it's citizens. To me, class consciousness can be summed up in my hatred for rich people, which I feel every day. Every time I see some yuppie fuck in his new Saab, I just wanna drag 'em from his car and hang him from a fuckin' lamppost. Yep. Class Consciousness for me comes down to hate. I can feel the hate the upper class has for a working slob like myself, and I hope they feel my hate

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s or so there seems to be a tendency for the "liberal"

In the last 30 years or so there seems to be a tendency for the "liberal" mindset to go to these extreme lengths to push upon humankind the idea that everything must fit into certain definitions. The mode of operations for most "leftist" intellectual discussion consists of failed attempts to classify or interpret material according to their own worldview (see last issues' article "Happy Birthday, You Sadist!"). When this is not possible they simply go about ignoring the material and it's true contents. This dishonest approach at reviewing "the facts", more times than not results in one of either two extremes: A) an almost pathological attack on ideas found to be in direct contrast or seemingly "unprogressive", or B) a total appropriation of all those ideals found to have partial respects reflecting "liberal" thinking. So now we find that a type of mythology is created where it's maintained that all innovative and important artists, poets, writers, and musicians are all aligned politically with the Left Wing.

While most of the "liberal" community may prefer to have these delusions of grandeur, history seems to tell us a quite different story, for huge numbers of ancient and modern musicians and writers have sympathized with Fascism or a

fascist-like system of policy, such as Richard Wagner, Bernard Shaw, Gabriel D'Annunzio, T.S. Elliot, Carl G. Jung, Ezra Pound, Ernst Junger, William Butler Yeats just to name a handful. Despite your bumper-sticker logic with phrases like "Fascism = Ignorance" and "Liberalism = Enlightenment" which the left is so fond of destroying their cars' appeal with, reality lies somewhere in between. This world of existence and ideology is crammed with gray areas and it always borders where extremes meet, coming together on completely new ground.

In this article I will raise a few points using Hermann Hesse's wonderful novel <u>Demian</u>. It is quite interesting to point out that Hesse is a writer who is not in the least been connected in any way to Fascism, but I think we'll soon see that his themes enclose a Gnostic ideology which is at it's very core in tune with Nature, which in turn, is a key concept that a person such as myself seems far more open to understand than those of the "Right" or "Left", especially the later.

Many of those who criticize are quick to emphasize the individualistic and liberal qualities of Hermann Hesse's works, as well as his opposition to war and battle. I will not question this, for it can easily be taken in may different ways. A Fascist does not always have to be prepared for war, nor does he have to want to fight one. I will neither contest Hesse's documented pacifism, I do state that things are not as easily classifiable as they seem. Demian, though, is a writing that allows a myriad of interpretation, and it is in my opinion, as many others, that some very ominous conclusions may be extracted from this work... ones which hardly prove nor give fact to the prevailing "liberal" view of life and history.

In the opening of the book we find that Hesse has already made some intriguing remarks through the voice of the novels protagonist when he states, "I have begun to listen to the teachings my blood whispers to me", and goes on to say that his tale has the qualities of "chaos, madness and dreams... like the lives of all men who stop deceiving themselves."

Demian was written in the aftermath of the first World War, curiously the war which laid the groundwork for a sort of Fascist ascent into Spain, Portugal and Italy, the very form of government that was obsessed with concepts such as "listening to the call of one's blood" and accepting the unbending laws of "truth" and "Natural order" of the universe. Hermann Hesse's "individualism" that everyone pins on him is rather a hard find in Demian for he goes on the state in the prologue, "No man has ever been entirely and completely of himself", and he has Sinclair (one of the novels characters) comment in an admiring fashion to a group of soldiers at the near end of the book, "Many, very many, not only during the attack but at every moment of the day, wore in their eyes the remote, resolute, somewhat possessed look which knows nothing of aims and signified complete surrender to the incredible." Such thoughts ring with a resonance heard before quite often in such Fascist phrases as "an organized will". To quote William Butler Yeats, who I mentioned before as a Fascist sympathizer, "The borders of our minds are ever shifting. And many minds can flow into one another... and create or reveal a single mind, a single energy." Drawing such a totalitarian conclusion from Hesse's work so far must truly annoy his more "liberal" appropriators, as well as with most of the readers as well. I can already read your thoughts months before this even goes into print, "But in Fascism there is no place for the independent individual!" To this I will use the most vile of all examples, that even a crazed Nazi believes in independence and one needs to look no further than the most crazed psychotic Nazi himself, Adolph Hitler which wrote in Mien Kampf a chapter entitled, "The Strong Man Is Mightiest Alone". So even a drug-starved megalomaniac believed in the importance of individualism, yet I find that

even the most "liberal" says that my social and political outlook is wrong and I should change... what happened to individualism there? I digress...

One of the most truly important sections of Hermann Hesse's work is in the closing of the book when the two main characters, Demian and Sinclair, are pulled into the middle of a European war. Now here is where it gets good... even though Hesse has been known to be an extreme pacifist, the passages at the close proclaim that war is necessary, a vital factor in the evolution of man and consciousness. As Sinclair states, "Deep down, underneath, something was taking shape. Something akin to a new humanity... The most primitive, even the wildest feelings were not directed at the enemy; their bloody task was merely an irradiation of the soul, the soul divided within itself, which filled them with the lust to rage and kill, annihilate and die so that they might be born anew."

The central idea behind this great novel was that Emil Sinclair reconciles the world of darkness and light. How does he come about this reconciliation? He stumbles upon the Gnostic deity Abraxas, a god with qualities of both good and evil. Sinclair becomes enthralled as he listens to a teacher mentioning that "it appears Abraxas has a much deeper significance. We may conceive of the name as that of a godhead whose symbolic task is the uniting of godly and devilish elements." In addition to Abraxas' unification of good and evil, he is the complete unification and reflection of the universe, of an equal balance of peace and war, life and death, darkness and light, joy and sadness... he is the heat of summer and the cold of winter. This important concept of a once opposite coming together in duality, transcends past most human limitations and goes one step towards a much more mystical significance, and hereby is harnessed a new power for true creation and evolution.

Some of the most important minds of our times have been aware of such thought throughout history. Plato wrote in many of his plays how life could not sustain itself without two opposite yet equal elements holding it together. The Greek philosopher Heraclitus wrote, "God is day and night, summer and winter, war and peace", then again later, "Life and death are the same; for the latter change and are the former, and the former change and are the latter", to finally, "Opposition unites. From what draws apart results the most beautiful harmony."

Later in the book, Sinclair is then told by Damien that, "Who would be born first must destroy a world and fly to god, a god whose name is Abraxas." Which is the same as the books application of the war, being that the principle of creation is only predicated upon by destruction. Whether we realize it or not Hermann Hesse is walking on areas where angels fear to tread when he explores Sinclair's soul. It has been pointed out, even by "liberals" that the novel and Hesse himself is very much indebted to Nietzsche and Carl Jung. As for Neitzsche, his adoption by Fascist thinkers has been well documented for years now. And if we look into the writings of Benito Mussolini, "To understand Nietzsche, we must envision a new race of 'free spirits'... strengthened in war, in solitude, in greatest danger... spirits endowed with a kind of sublime perversity, spirits which will liberate us from the love of our neighbor." And don't even give me the argument about the Axis alignment between Hitler and Mussolini, if your country was a border away from a land that was entirely destroying a whole continent you probably wouldn't think twice about kissing a little ass to protect what you've created... plus the Japanese were in the Axis and they weren't Nazis—or Aryan.

Well, back to the book. The character Demian, provides Sinclair a with a method to expand and search the deepest beings of his soul. The strength provided to him from his journeys gives Sinclair a finality to interact with the world outside. As in most mythos which provide a pantheon of deities, rather that a monotheism, the main godhead or deity "leader" (i.e. Zeus, Odin, Melek Taus, etc.) have an odyssey or parable that tells of their internal spiritual realization. Thus a

concept of mystical perception linking itself to physical action is an ancient one. It is embodied in Prometheus and his being chained to the rocks of Jaspar, so he may be attacked by the Griffin, Odin and his hanging from the Tree of Yggdrasil for nine nights wounded by a spear... neither physically die so they later returned to a world of action with newfound wisdom. Much of these legends and myths are an integral part of most early civilized societies, an eternal recurring cycle where a hero arises (birth or realization) into being (the action of doing) and then passing into non-being (overcoming death) which will lead to another arising (rebirth with knowledge). Here in these archetypes are set a pattern for human evolution and awareness, yet it's clear antithesis lies in Christianity. Looking upon the most sacred of their symbols, we have Christ, dead and weak. A symbol of submissiveness and forgiveness nailed to a piece of wood for all eternity, the embodiment of an expulsion from the physical realm. Christ's apparent suicide, masked as a sacrifice can only be symbolic of some sort of mystical utopia where you might find a heaven or salvation from the physical realm, which would be a total divorce from reality. The mind is significant to the expulsion of worldly cares, it is the extension of mankind's "soul" and it's passing into infinity, and deed is directed at a creation to this world. So mind and deed are rhythmically alternating, self-conditioning and mutually enhancing the essence of mankind. One alludes to the other, allowing it to be recognized and become creative. Fascism is the antipode of both directions, grasping both poles of our existence, the light and dark, right and left, and bears a life of action by dynamic vital feelings, uplifting the belief in free creative will and a noble "soul". It is clear that such a premise has no room for Christian morality and, extended, the entire Christian world as we have known it. If we were to put this into practice the results of such a rejection may neither be pleasant or even humanitarian, which explains why secular liberal thought is so unwilling to even acknowledge such an approach to In Demian, Sinclair and his mentor Pistorius' "new religion"

In Demian, Sinclair and his mentor Pistorius' "new religion" may well be cruel and unforgiving to most, but for as Carl Jung once wrote, "We cannot possibly get beyond our present level of culture unless we receive a powerful impetus from our primitive roots. But we shall receive it only if we go behind our cultural level, thus giving the suppressed primitive man in ourselves a chance to develop. The existing edifice is rotten. We need some new foundations. We must dig down to the primitive in us, for only out of the conflict between civilized man and the... barbarian will there come what we need; a new experience of God...We name it by

it's name, Abraxas.'

As Hesse states in the prologue to <u>Demian</u>, "Few people nowadays know what man is." Not a more beautiful statement can I make when it comes to the ignorance of mankind's position and his destruction of his surroundings. Man has failed to grasp the equalibrial and natural relationship between good and evil. While the balance of the two may never be perfectly struck, the understanding of that there should be a balance is an inherent part of Fascist, not to mention Nietzschean, thought. Matters of the "soul" will not be confined to simplistic interpretations, nor will they be constrained as the property of a totalitarian Leftist intelligentsia. Neither Christian nor liberal humanists have a monopoly on "good" and they certainly are not exempt from "evil", despite the attempts of their kind to paint the world in absolutes of black and white... the truth will just not be bound to a certain agenda.

It was only in a world of darkness and light that evolution pushed forward, and only when such dualistic concepts as "Right Wing" and "Left Wing" are abandoned as obsolete, will the truth of that evolution be reached within. Charles Manson said it best to me in a letter he wrote a couple of years ago, "It's a good thing you don't see yourself as Right Wing or Left Wing, because everybody knows, a bird needs both wings to fly."

The signs are everywhere and you only need to be aware enough to perceive them. You want to soar, baby? Use both wings!

How to Make Hour Show Show by Susan Wills

My name is Susan Wills and I've been doing a tv show called "Punk Uprisings" for almost 3 years now. You may have caught the show a few different ways (E! Entertainment Television; KPDX in Portland, OR; KTTY in San Diego; WSBK in Boston or on cable access). If not, you weren't missing much. There were some good live things, the segments and a couple of DIY videos that were great, but all in all, we had something over our heads. A collection of people so powerful that grown men watch their words; women cover their bodies and children cower. The thought police do exist, dear reader. They make sure I have to think before I speak (which I try to do anyway) out of fear of their wrath. I'm not able to have the word "crack" on a bottle or a nude

man, in all his God-given glory, his penis flapping in the wind as he dances

with wild abandon like in the Bouncing Souls video. I am forced to edit the creativity of friends. Those bastards (even if they have parents), those men and women who have forgotten what the American flag is

Federal Communications Commission (FCC). So what have I done? I have studied their charter and all relevant and applicable laws, because that's just the

SUPPOSED to stand for, my friends, is the

kind of person I am.

As with anything, there are several ways to do things and still have them come out well. Since I have yet to find any of those concerning making a tv show, I can offer some practical advice for the novice looking to corrupt young minds with moving images and sound. There are lots of ways of getting around the FCC regulations concerning content as well as little tricks in the original Communications Acts that can make anyone with a little determination a serious threat to 1. the well being of American youth and 2. anyone trying to keep a secret in order to be deceptive for personal gain. I hope you use this power for good instead of evil (directed to the state of New Jersey).

"We still gorge ourselves on the thoughts of their pre fab culture."—Born Against

I know many people who don't watch tv. I watch very little (excluding C-SPAN and the Discovery, Learning and History channels). Mostly because it addresses concerns and emotions that I can't relate to or that I have completely no interest in. It is imperative that we as a community have a public forum for new information and ideas to be expressed in a timely fashion.

For maximum efficiency, we will divide this into first a look at the infrastructure of television broadcasting, then secondly at the business side and finally the technical side of television producing. To gain a greater insight into the television industry in the U.S., we shall first identify and define the many different ways to reach a viewing audience. Second, there will be a basic info and statistic portion to get a feel for the current size and trends. Third, we will see how revenue is generated to keep stations networks functioning.

In the next-issue of Inside Front, we will explore how you can have your views broadcast with the minimum amount of bullshit.

In the technical section (which will be in the 3rd installment of Inside Front), there will be a brief overview of recording formats, hints for good sound and visuals, editing 101 and a few of the basic techniques to make your product look like a real tv show. For more in depth info, feel free to contact me so I can refer you to magazines, books, companies and organizations if I don't know the answer (have a pen ready for the numbers since I tend to know very little).

Section 1: Where can I see it?

So you have an idea for a weekly series or special or want an event to be televised. One of the first things to consider is what venue you wish to use to reach your audience. The standards of production quality are much higher for broadcast tv than for cable. And since it is such an expensive format, one should also make up a budget and look to see what kind of advertising may be available before starting on this venture, if the channel you choose allows advertising at all.

There are many ways to have a program visually broadcast:

1. Broadcast (NBC, ABC, CBS, FOX and local affiliates and independent channels): Transmitted over airwaves from area stations. May be affiliates of national networks offering both syndicated and network programming or independent stations providing solely syndicated and local origination programming. Commercially funded by advertising and free to public.

2. Public Broadcast (PBS): Transmitted over the airwaves, educational and public affairs programming funded by the government (through the National Endowment for the Arts), private and public corporations and viewers like you. Usually offers little local programming.

No commercial advertising, free to public.

3. Basic service cable (USA, Lifetime, ESPN):
Primary level or levels offered for subscription. Basic cable offerings may include transmitted broadcast signals as well as local and access programming. In addition, regional and national cable network programming may be provided. The basic cable stations (like CNN and the Discovery Channel) are commercially funded and also receive revenue from the cable subscriptions in the form of licensing fees.

4. Premium/Pay cable (HBO, Showtime, Cinemax): A network or service available for a additional monthly fee. Funded by subscription fees. No commercial advertising.

- 5. Pay-per view (movies, special events, and concerts): Pay service that enables a subscriber to order and view events or movies on an individual basis. In the case of special events, may offer advertising in the form of sponsorships.
- 6. Cable access (Local and government channels):
 Local channels operated and provided by local system carriers to provide a voice for the community and a venue for public interest programming of a non-commercial nature. Any resident may provide or request programming to be aired. Facility and equipment use are offered free for residents. Funding comes from membership fees, grants and the operator's investment. Non-monetary sponsorships permitted. The stations are considered "must carry" by system operators. The obvious choice as far as I am concerned after the Supreme Court ruling on June 28th (see Part 2).
- 7. Leased access (What we aren't supposed to know about, but Robin Byrd does): Local cable access channels where time can be purchased for original programming. The channels are funded by the cable operator, grants, and membership fees. The programming is privately funded by the individuals purchasing the time. Purchasers may sell portions of their show to advertisers. Leased access stations are considered "must carry" by system operators.
- 8. Satellite and offshoots (DirecTV, Prime Star, USSB): A radio communication service in which signals transmitted or re-transmitted by space stations are intended for direct reception by the general public. Unlike broadcast television and cable, which distribute programming locally, direct broadcast satellites (D.B.S.) can transmit multiple channels of programming directly to the entire continental US. Like cable, one has to subscribe to a carrier on the D.B.S. system. Satellite tv carries many of the stations found on cable tv, but offers the possibility of pirate

channels. Commercial, non-commercial, and pay-per-view offered.

9. Internet broadcasting (See You-See Me, Quick Time Conferencing, Share Vision): Anything goes for now. With the use of software, images can be transmitted in almost real time. Pirate stations inevitable. (If you want to help me make one, write me. I need lots of programming).

Now that you have a basic idea of the avenues, where do they get their shows? Broadcast and the basic and premium cable networks produce shows as original programming or licenses shows in 13 week seasons. With cable access, one can keep going as long as he chooses. In most areas, leased access is done by contract over any agreed upon period of time (my normal contract is for 3 months).

Section 2: Basic industry information and statistics (National Cable Television Association, 1995)

Broadcast television is available free to all 95,360,730 television-owning households in the US. Or these, 61,025,350 homes subscribe to basic cable television services for a penetration of 64%. The average monthly fee for basic cable is \$18.86. Almost 91.75 million television households in the United States are "passed" by cable, which means that the cable is available in the home.

The number of households that subscribe to a premium channel is roughly 42 million. The percentage of basic cable subscribers who also purchase premium channels has grown from 23.6% in 1975 to 74% in 1994. This percentage actually peaked in 1984 at 87.5%.

There are 11,351 cable systems operating in the US. Cable's share of viewing audience has also continued to grow over the years, from a low of 9% of total television homes in 1983-1984, to its present high of 26% of all television households in 1993-94. The viewing shares in households with cable tv are a bit surprising. In 1994, of households with cable, broadcast network affiliates held 44% of viewing time while cable television (including pay cable) accounted for 45%.

Cable systems' expenditures on programming have grown tremendously over the last eleven years from 1984-1995. In 1984, cable systems spent \$1.7 billion on developing programming for cable systems around the country. By 1995, that figure has become over \$4.5 billion a year.

Section 3: Moolah

The weekly budget for a soap opera is between \$800,000 and \$900,000, spent mostly on the large production crew, huge staff, and numerous sets. Where do the stations come up with the money to blow that much (don't forget that most networks have at least 3 soaps that are run daily) on such horrid "entertainment"? ADVERTISING. Each of those soaps bring in more than a million dollars an hour for their broadcasters in advertising revenue. Companies have found the way to reach the women who lead fantasy lives through television and they are willing to pay for it.

There are 3 different forms of advertising:

1. Spot purchasing: Through the 1950s and 60s advertisers purchased specific time slot spaces during the commercial breaks on programs that had the demographics to which their products appealed. That was back in the old days when there was some guarantee that a show would last a whole season. In the early 70's, a drastic change took place in the television industry as programmers realized they didn't have to keep a show on for an entire season if the ratings flagged. Suddenly there was no guarantee for a program to get past the pilot episode [an actor's contract could last anywhere from a week to 5 years based on how many people happened to catch the shows pilot (which would depend on how much promotion the station/network did and what competition was on that night)]. And then the program may be replaced by another pilot with a demographic that the advertisers weren't seeking, so to commit to a time slot was a dangerous risk.

Since that time, even the network season has been shortened dramatically: from 39 weeks of new shows (with 13 weeks of reruns) to the present day of only 20-22 new episodes a season. Specific spot purchases are now done on select programs and usually only readily available in local markets rather than national, except during special events or specialty shows, especially sports events. 30 seconds during the SuperBowl is over a million bucks now.

2. Package buying: Since spot buying became such a gamble, networks developed a way to sell the most amount of air time with the least amount of promises. Basically a company purchases a package of a monetary amount worth of air time months before the season begins at a discount (usually 15%). So let's say that your advertising budget is \$15 million for broadcast television for the first quarter. Your ad agency divides the time between the networks and requests slots on shows where the demographic may best be reached. The network (using a ranking system based on past program ratings, time slots, etc.) counters the ad agency's request with program names without assigning a specific time slot for the ad, only the week on which it would air. With cable accounts, it works very similarly, except that since the channels are so specialized, it is more common to just request the channel and the amount you wish to send on each spot since you will get mostly the same audience demographic no matter what programming is shown. Nickelodeon is a great example. You are going to get kids no matter what time. If you want to reach the maximum number of kids, you will pay more for prime

time than for the 4 am slot. 3. Sponsorship: If you have ever been blessed enough to see "The McLaughlin Group," you are familiar with program sponsors. During the 30 minute program, there are usually like 10 General Electric commercials, which is the added reason I watch the show. Usually shows with sponsors start out with a mysterious voice directly after the credits saying, "Brought to you by..." and then they name off their benefactors. Or at the end of the program some products will be shown with a brief description directly before the credits. If you watch game shows and talk shows (and anything else where the necessary IQ for consumption is less than 70), this is common to you already. Sporting events are often sponsored and the half-time report is completely covered with beer company money. By half-time people are usually too drunk to remember they have more beer in the fridge, hence the commercials remind them. So they can act as public service

announcements too!

What becomes of all this programming that the networks are producing to make their prime time line-up competitive? The network production houses build up program catalogs over a few seasons. Every so often, when the poor overworked actors need a break, those shows are used for reruns to save the studio an entire weeks worth of production costs. After about 3 years, the network offers their catalog of a program up for syndication (this form of syndication is also called second-run), usually ending up in the few hours on weekdays before prime-time programming. This is where the money can really roll in. A show like "Beverly Hills, 90210" (swoon) has over a million dollars a week in production expenses, yet only receives about \$950,000 per week as a budget from the studio. Where do they make up for this loss until the syndication money comes in? Spelling/Blockbuster Entertainment has put out at least 2 "90210" soundtrack CDs, which both suck, there are freaking "90210" dolls...when will the madness end?

Even really crappy shows like "Walker, Texas Ranger" can cash in. They are getting a million per episode just from their European markets with no costs incurred. Pure profit. Look at the case of "Sister, Sister." You know that annoying show of the happy twin girls with their divorced but living together parents from the Warner Brothers network? Well in June of last year Paramount (the domestic distributor) offered the 97 episodes available for a 3 and _ (39 month) lease with a barter tie-in (part of the contract includes 6 minutes of spot time during the show to be used at the discretion of the

production house) for only \$65,000 a week to each individual local-origination channel. That's a \$15,350,000 commitment with NO EXPENSES for "Sister, Sister" to further incur. Let's not forget that there are more than 200 markets in the US alone. Realistically, only the largest markets can offer that kind of money even over that period of time. At least 2 markets agreed to the asking price (NYC and LA) and many others bargained their way down to a fraction that.

It's been a pleasure to explain all this crap no one will ever listen to in person. Again, please feel free to contact me at my address listed below or call me if you can find someone who has my phone number (if you are going to call information, ask for Susie Wills. But if you ever CALL me Susie Wills, be prepared to die). "Until next time, take care of yourself, and each other <wink>." Amen, Chuck.

www.punkuprisings.com

DEFINITIONS:

Affiliate (as in "network affiliate"): the local franchise of a broadcast station. They have the first right of refusal on exclusive network programming (usually the morning and evening news and the 3-hour prime time block). The rest of their programming is composed of local origination and syndicated programming.

Broadcast (as in "broadcast channels"): stations transmitted over the airwaves, free to the public. Can be either commercial or non-commercial in nature.

Cable (as in "cable channels"): stations transmitted through coaxial cables to receiver unit loaned by cable system to subscribers.

Coaxial cable: a type of "pipe" for electronic signals. An inner conductor is surrounded by a neutral material, which is then covered by a metal "shield" that

prevents the signal from escaping the cable. Slowly being replaced by fiberoptics.

Direct broadcast satellite (D.B.S.):
High-powered satellites designed to beam television signals directly to viewers with special receiving equipment. Operate at a much higher power than standard satellites, and transmit in a frequency different from the standards.

Fiber optics: thin strands of ultrapure glass or plastic which can be used to carry light waves from one location to another with digital clarity. Enough information can be housed to create video-ondemand capabilities.

Local origination programming: shows developed from a local station. Can be syndicated to reach other markets.

Must carry: under the 1992 Cable Act cable providers are forced to provide room on their systems for all broadcast stations, all PEG (public, education, and government) stations, and all other domestic television broadcast channels. Syndication (as in "being in syndication"): programming available for any station to purchase for the exclusive right to carry in that market. The top syndicated shows in the US are "Wheel of Fortune," "Jeopardy," "Home Improvement," "National Geographic Explorer," and "Oprah." Usually series programming goes into syndication after 5-13 week seasons. Daily shows, such as talk shows, can go into syndication from episode one if a national network doesn't purchase it exclusively.

CLAS-SIFIED AD'S

Classified ad's are now free in Inside Front (we figure that's the least we can do for you poor bastards). Ironically enough, we used to get a fair number of classifieds for each issue, but now that they're free, we don't seem to be getting any. Come on, this space is yours to use, don't just passively sit there, collect records or something! Anyway, here's ours:

Will buy or trade for: anything by G.I.S.M. besides that CD bootleg, the Amebix "No Sanctuary" record, a sleeve (or copy of a sleeve) for the Amebix "Winter" 7", any Amebix artwork/interviews/photos/video footage/live recordings, rare or live recordings/ video footage of Diamonda Galas, the original Zygote vinyl, the Trial 12" on "Hipster" (rip off) records, old issues (or even copies thereof) of Vague magazine, collections/reproductions of artwork by Ernst Fuchs, good photos/video footage/live recordings of Systral, Timebomb, Gehenna, Catharsis, Stalingrad, or Final Exit, obscure brands of root beer/cream soda/ other unusual independent sodas (Iron Horse root beer, for example!), anything else you think we might enjoy. Contact us at the CrimethInc. headquarters in Atlanta. Burnside "

The Rebirth" 7" Available August '97 from Gut Punch records. Four songs from the most brutal band from NJ. \$3 ppd. US \$5 world. Write for mailorder list. GPR, 103 N Grove Ave #2, National Park, NJ 08063 USA

classified ad:

Still looking for B'zrker (Boston) shirt, Burden Of Proof shirt, Vision-Just Short cd, old issues of Silent Scream 'zine (Tulsa/Austin), Beowulf shirt, No Mercy shirt, Excel shirts, and a couple other things. Open Season 'Zine, po box 10282, Rochester NY 14610. ps, OS #8 out soon with Dying Breed/Politics Of Contraband 7" and interviews with War-time Manner, Politcs, Dying Breed, Execution Style, Breakdown, Lockjaw, Nine Shocks Terror, and lots of fishing pics.

Today, of all the bands playing hardcore punk, in all its different manifestations, Systral stands completely apart. Some bands make music that sounds a little different from their contemporaries, but Systral's songs sound to me like they were composed by fucking Martians. Even the production on their recordings sounds unnatural. I was really excited to get to do this interview with them. The letter with their responses, incidentally, was apparently dropped into the ocean for a while by the German postal system on its way over—it arrived barely legible, with all the photos soaked and stuck together. I could just make out a note with them that said "please take good care of these and return them when you're finished." Too bad! By the way, don't believe Bjorn's words about the origins of their name; "Systral" has more to do with their troubles with German insect life than with their peculiar affinity for American animated comedy.

INSIDE FRONT: What is a "Systral"? How does this relate to your band? BJORN: "Systral" is the weird-sounding name of Bart Simpson's beloved slingshot which he uses for terrorizing people.

IF: To get right to the heart of the matter, Systral's music and packaging, which evoke images of the worst destruction and cruelty that humankind has wrought upon itself and the environment, and Systral's lyrics, which address this topic in an often despairing manner, make it clear that Systral is concerned with the fate of our species and our planet in the face of the devastation and suffering we have brought and continue to bring upon ourselves. Do the members of Systral have any solutions in mind for the crises we are facing?

SONKE: No, I can't offer you any solution at all because I can't even tell you why there is so much shit happening in the world. It just happens once in a while that I realize that something is really wrong out there and I think about it for some minutes but afterwards I completely forget about it again. I don't want to waste my time thinking about that bullshit anymore, don't want to get totally frustrated and depressed. This may sound very simple, but to explain this exactly I would need 666 more pages and even more English lessons.

BJORN: I think there is no solution to all that shit that is happening and that is the reason why we have none. I guess that if I would think too much about all that pisses me off I would finally end up insane and run around shooting people with a pump-gun. Therefore I try to take things easier now than I did in the past and make the best out of this life without hurting too many people. IF: The history of humankind is soaked in the blood of countless examples of man's brutality and murderous desire to dominate, which have risen in frequency to a fever pitch in the twentieth century as our methods of exploitation and extermination have become ever more efficient and effective. In the past ninety years we have witnessed, among other atrocities, the slaughter of millions and millions of people for religious, ethnic, and political nonreasons, the continuation of abominable labor conditions and worker treatment, and the invention of weapons which can destroy this entire planet a thousand times over. Do you think the cause of this kind of behavior is something "natural," an inherently destructive element in the nature of humankind... or do you think these horrifying actions and attitudes have been learned by our species and can therefore be unlearned?

BJORN: For far too many people the horrifying actions and attitudes you mentioned mean profit, money, and popularity and they don't give a fuck about any victims or something. That is a fact and I don't think it will change in the future. It is nothing that has been learned by man and can easily be unlearned, and it really makes me scared.

IF: Now let's back up and discuss Systral as a band. What musical backgrounds do the members come from? What is Systral's connection to Acme and other bands?

BJORN: All the members of Systral love the music that Acme were playing and we know each other quite well. Many people think Systral is an ex-Acme band, but Sonke is the only ex-Acme member of Systral and that's all. I used to do the vocals for Carol until they split up but I can't think of any connection to any other older band.

SONKE: I used to play bass for Acme but it got too boring at a time when we were playing shows nearly every weekend. We did two tours then and afterwards we all needed a break. Since a few weeks we practice again but unfortunately we lost our singer's telephonenumber and we are now an instrumental-band. If anyone of you thinks he is brutal enough to sing for Acme, please write us.

IF: Has the membership of Systral changed at all? The music on the more recent 10" sounds somewhat different from the older 7".

BJORN: At the time we recorded the 7" we only existed as a three-piece band. It was me and my brother Denny doing the singing and Dirk who now plays bass played all the instruments on *Maximum Entertainment*. In order to play live we needed a drummer and a guitar player and that was where Andy (guitar) and Sonke (drums) joined Systral. One year later we recorded the 10" as a "real" band and we wrote all the songs for it together. The musical development from the 7" to the 10" came with our new members and a more serious attitude to-



wards our music. Since a few weeks we have Sven from Metoke in our team as a second guitar player so I suppose you can expect our new record to be again a little different than the past recordings.

SONKE: It became very boring to play only fast songs that are over after thirty seconds so we decided to change that, and are now doing thirty-minutes ballads with bongos and acoustic guitars.

IF: Systral's songwriting seems to take the traditional grindcore formula (high and low vocals, fast and slow parts, lots of samples) and turn it on its head to create some unusual, unpredictable, consistently unique music. To what do you attribute the originality of Systral's music?

BJORN: I think we are quite good in stealing from other bands and arrange our songs in a certain way so that no one will ever notice that we are just goddamn betrayers. That is what makes Systral kind of original and I hope that won't change.

IF: This would be a boring question, but in the context of question #6 it might not be after all. Are there any bands that the members of Systral feel are doing or have done what Systral is trying to do? What "musical tradition" does Systral feel a part of, if any?

BJORN: Some bands played or play music to get rich and famous, some bands do it because they have the urge to express something with their songs and others are just doing it for fun. We mixed all this together and do what we want to do and therefore I don't think that Systral does anything that has never been there before.

IF: From what social background do the members of Systral come? What are you presently involved in besides the band, where do you work and live? And(what was it in your lives that led you to create Systral? What experiences in your own lives have you drawn upon to create your music?

BJORN: Dirk used to be professional soccer player and he was quite successful for a while but suddenly he got serious problems with his right knee and the doctors gave him the advice to end his career immediately. He then decided to become a bass player in a Rock'n'Roll band instead. Since he was born Andy's only passion has been riding big, dirty motorcycles and

playing guitar. I can't remember that he did anything else in his life than that. Dirk and I met him five years ago at a Harley-Davidson meeting here in Bremen. Denny was killed five years ago by an assassination and went straight to hell. In order to see his beloved girlfriend again he made a deal with the devil. He sold his soul and his voice to the devil who sent him back to earth to be reunited with his one and only love. Sven isn't really human but a perfectly designed computer-animation combined with an artificial intelligence and there is no social background or past life existing. Sonke's past is a dark tragedy of cheap cocaine, gun shoot-outs and dirty smelling girls (that is what he said!!!). He once decided to become a shaolin-shadow-boxer, but he was too dumb to remember all the different moves, he's even getting in trouble when he's drumming. Finally, my past life is something that I'm not allowed to talk about. I promised years ago that I won't ever reveal any details about my former existence. It needs to remain a secret.

IF: Speaking of lifestyles, where do the members of





Systral see themselves in ten years? What will you be doing then?

BJORN: We'll be rockin' and rollin' in hell.

SONKE: Yeah!!!

IF: A number of interesting hardcore bands seem to be coming out of the Bremen, Germany area right now. Describe this better for those of us who are not informed about this. What is it like to be a part of the hardcore community there:

BJORN: In Bremen there is a bunch of nice people playing music in different bands but I don't want to call this the "Hardcore Community" because I don't think there is one. Well, maybe there is one but if so I don't feel like being a part of it. All the people I play music with are good friends of mine and I am convinced that no one of them thinks he is part of something like a "Hardcore Community

SONKE: Too many people who identify themselves with punk/hc think they are cool because they are "active" or something. I don't care about things like that, I want to meet people who are kind and funny and I don't give a fuck about what they do or what they don't

IF: From the fliers I see, it seems that Systral does a fair bit of traveling to play throughout Europe. What have you learned about the European hardcore community from playing in different cities and nations? What have you learned about Europe in general?

BJORN: As a band we have been to England, Belgium and many places here in Germany (can't wait to conquer the States) and the one thing I have learned is that there is some nice people everywhere as well as a bunch of assholes but I don't want to talk about an hardcore community because it bores me. IF: In 1997, over fifty years later, what attitudes do you see in Germany about the Holocaust? Do people still feel guilty, implicated in the wrongdoings of their grandparents? Do people try to deny that it happened and that we are capable of such things?

BJORN: There is an exhibition these days about the German Wehrmacht and its brutal activities in Eastern Europe during World War II. This exhibition is shown in several German cities and you get to see photographs, videos, old documents, etc. Most people who have been there feel shocked and sad or feel kind of guilty but on the other side there is also people who try to deny the murder of millions and think that the Wehrmacht was not that bad at all. Some people even think that with such an exhibition the names of 'brave' and 'innocent' soldiers are spoiled and therefore they demonstrate against it. There is still a minority of people here that seriously denies the brutality of the Holocaust.

IF: What is the significance of the title of your 7", "Maximum Entertainment"? It seems to have a theme of mass media and the commodification of suffering... please explain

BJORN: In the media today nothing sells better than destruction, suffering, murder and war, and it seems that for many people there is nothing more entertaining than this. The more shocking something is the more people want to watch it, not to be informed about it but simply to be entertained. With the picture of the destroyed rainforest and the title "Maximum Entertainment" we tried to depict how sick this development in today's media is.

IF: What is the significance of the title of your 10" then—"Fever... the Maximum Carnage"? And what does "16V... the maximum turbo injection with alu-socks" mean? What exactly is an "alu-sock"?

SONKE: The whole title is just a stupid joke you cannot understand so I refuse to explain it.

IF: Explain how the cover art from your records fits into the general theme of Systral's music and message.

BJORN: For the reason that Systral doesn't have a typical message to spread, the cover art simply represents what the members want their records to look like and so it fits into our comprehension of "artwork," though I think the cover of "Fever ... " could be better than it actually is.

SONKE: More skulls, more flames, more motorcycles.

IF: What are you trying to say with the first song on the 10", "Soul"? Who is sampled at the end of this song, and how does that fit into the context of the

BJORN: The lyrics of "Soul" describe a really important situation or state of mind that you need once in a while in everyday life in order to not get insane. It is a state of mind that makes you feel totally relaxed or a situation in which you have nothing to care about. The sample at the end is not really related to the song by purpose but I think the sound of the voice fits in with the lyrics. Unfortunately I don't know who the voice belongs to.

SONKE: Probably a pothead, too.

IF: To whom is the song "Narrow-Minded Criteria" directed?

BJORN: The song goes out to all the people who use things like veganism for example to raise themselves above other people and point their fingers at them, saying, "Look, those are the bad guys, not me!" In my opinion you need more characteristics to be cool, it's not that easy.

IF: Is the song "Eight" on the 10" called that because it's the eighth song on the 10", or for some other reason? BJORN: You guessed right, it's called "Eight" simply because it is song number eight, that is all.

IF: How and why did you decide to cover "Confide In Me" by Kylie Minogue?

BJORN: We all love the original version by Kylie Minogue, it is a really good song and doing our own interpretation of it is our way of saying "thank you" to Kylie and showing her how much we appreciate her work.

IF: What would you do if her record label tried to sue your band? BJORN: In that case we would enjoy the over-night popularity that would come along with a news headline like "Systral sued by Kylie Minogue's record company.'

IF: Motorhead. A band—a myth—a legend. Describe and explain in one hundred words or less their important place in the history of rock and roll and Western civilization in general, and how Systral's rendition of "We Are the Road Crew" relates to this.

SONKE: I don't know if they are so very important for Rock'n'Roll history. The best thing about them is that they are now fifty years old and they lived Rock'n'Roll right from the beginning. That makes me feel happy and whenever I'm surrounded by idiots I just have to think about Lemmy and know immediately that I don't have to become stupid like them. Also I wouldn't know what to do all day long, if I couldn't raise my fist and shout "Motorheaaaaaaaaaaaaaaaaaaaaaaaa!", in case they wouldn't exist.

IF: Does anyone in Systral ride motorcycles? Does any of Systral's audi-

BJORN: We all do, of course. Big, black, evil motorcycles you will get to see when we come to tour the USA next year. I don't think many of our fans can share this passion with us because it's a quite expensive hoppy as you know and you definitely need the money of a Rockstar to afford such a luxury. IF: What are some new bands that are worth checking out right now?

BJORN: There is a new band from Bremen called Morser and it features members from Carol, Systral, Assay and Metoke. It's a bunch of eight confused young musicians who listened to too much Slayer, Carcass and Brutal Truth records, but they are good. They are really good. They have an LP/CD on Per Koro records and you should keep your eyes open for it.

IF: What are Systral's plans from here? What records or tours do you have planned? and what do you want to have accomplished before Systral breaks

BJORN: Our future plans include a U.S. release of "Fever... the Maximum Carnage" in late '97 on CrimethInc. and a 5". In August/September '98 we plan to tour the U.S. and meanwhile we write a whole set of new songs in order to release a 12" but we don't know when this will happen, maybe early '98. There is going to be a split 7" release of Systral and Acheborn as we speak. Before Systral breaks up I want to have an appearance with the band in an episode of the Simpsons like RedHotChiliPeppers or Smashing Pumpkins had one and I want to see Homer Simpson headbanging to our music. That would really kick ass.

IF: Please give a brief history of Systral's releases and related affairs. BJORN:

"Maximum Entertainment" on Per Koro records

"No Desire to Continue Living" 10" compilation on ReEducation/Farewell Records wells. "Plot" 12" compilation 1995 Systral banned from German TV and Radio for obscene lyrics and disre-

"Fucking Noise Terror" CD compilation on Sound Pollution records

1996 England tour

1996 German Underground Award for best Hard Rock/ Heavy Metal song with "Narrow-Minded Criteria" 10"/CD "Fever... the Maximum Carnage" on Per Koro

records split 7" Acheborn/Systral

IF: Thanks. Anything to add?

BJORN: If you wanna do like Dystopia or Sparkmarker did, then come to Germany and record in the holy Kuschelrock chambers and get rich and famous. For questions, comments, etc. write to:

Bjorn Schmidt, Daniel-von-Buren Str. 25, 28195 Bremen, Germany



Questions answered the 26th of May, 1997, by Russ, who insisted that his opinions do not necessarily reflect those of the rest of Stalingrad.

Inside Front: Why is there a Stalingrad? What is it you are trying to accomplish, why is this band the best way to do it?

Russ/Stalingrad: I can't really remember an exact date for the band's inception (around 1992-93). We formed at the same time as a lot of other U.K. bands, being influenced by the resurgence of punk/hardcore in the U.S. and Europe (the whole Born Against, Rorschach thing). There were hardly an decent bands going here at the time (well, none that we were into), so we saw an opportunity to get our 'ten pence worth,' so to speak.

I think we sort of set out wanting to do a M.I.T.B., Neurosis, Swans sort of thing, but things gradually developed a momentum of their own as we learned to play a bit better (none of us had been in bands before) and developed our own sound.

The main reason I'm in Stalingrad is because I enjoy it (most of the time) and it helps me to unload my anger and other emotional baggage. (And I like making a fucking racket!)

I.F.: For that matter, why the name "Stalingrad"? How does it relate to the music and your goals? Why did you choose it?

Stalin: "Stalingrad" was chosen after a great deal of soul searching. I think we were pissed down at the pub and someone said "Let's call ourselves 'Stalinist'!" and we thought this was quite amusing—so 'Stalingrad' evolved from there. It's quite an evocative name and it sort of conjures up all sorts of meanings for me. Totalitarianism, war, fascism, it's a good strong name!

Some people have thought we were communists, others have called us Nazis (probably because of our singer Rich's 'sense of humor'!). At least it doesn't pigeonhole us into some shitty category (I hope not!). I.F.: Do you think a band can use music effectively as a platform to express political views? Or can music only express emotions adequately, even if they

result. There's a wide variety of people involved in the 1 in 12—punks, crusties, sXer's, hippies, ravers, people from all sorts of backgrounds, of all ages.

The importance of the punk scene has been huge. It has sort of been a beacon in the darkness, when everywhere else has fucked up we've consistently provided a cheap space for bands to rehearse and play. My involvement is primarily to do with running our sound system, I'm sort of responsible for the maintenance, repair, and rebuilding of it and I'm supposed to be training other people to use it. (Gulp!)

I.F.: What else do you do with your lives—where, if anywhere, are you employed? Where (if anywhere) do you live? What kind of lifestyles, financially and culturally, do you generally lead?

Stalin: Yeah I work (but only part-time) in a day center for adults with learning disabilities, the others work now and again. Rich, our singer is a welder. Justin, our bassist, is a truck driver and lives on a travelers' site in a caravan. Bri, our drummer, is an international rock star in Doom, and drives bands around (when his van isn't falling to pieces!)

I actually have a fairly well paid job which I actually enjoy (but I only work part-time) but Hive fairly cheaply but comfortably. Sometimes I wish I had more money other times I'm not too bothered, I've got a fair amount of freedom and spare time in which to do other things (like this fucking interview!)

Most people I know are either unemployed or in shitty low paid jobs. The welfare system is really fucked up-you have to continually prove that you are "actively seeking work." And this means taking any shitty job you're told to or you get your money cut. A lot of people around here earn money from doing scams or other illegal activities (the "black economy"). The rules governing people "actively looking for work" mean that if you look weird (i.e. have piercings, dye hair, etc.) then they can really fuck you over. I used to be really anti-work but there's no fucking way I'd voluntarily go back on welfare now, there're no freedom wherever you look.

some words with

are emotions about political issues? In which category, if either, would you put Stalingrad-or is Stalingrad concerned at all with "politics," however you define that term?

Stalin: Stalingrad isn't really a platform for any political views. I guess we're more of a commentary, a reflection of what we see going on around us, we're just taking the whole fucked up situation and throwing it back in people's faces. We're quite confrontational as a band playing live, but we're not really out to change people's minds, we're just saying "look, this is how we feel." Our political role has really been restricted to playing benefit shows for various causes, which among other things has gotten us in trouble with our "right wing friends" in C. 18 (a violent neo-Nazi group in the U.K.). Actions speak louder than words. There is a place for political bands, but if by "political" you mean "100 anarcho-peacepunk-crust bands making punk a threat again" then you can count me out.

I.F.: Describe Stalingrad's involvement with the 1 in 12 Club. What are the functions and goals of this club, anyway? Is it working to serve these purposes successfully?

Stalin: Briefly, the 1 in 12 club is a 3 story ex-warehouse in Bradford City center, owned and run as a club by its members. It's an anarchist center of sorts in that we promote non-hierarchical structures, all decisions are made at weekly meetings—we run two bars, a cafe, meeting space, internet access, anarchist library, gig room and P.A., and allotments for food growing. All this has taken 15 years of hard work by a lot of people. We do make a small profit now, but for years were in debt because of poor management, lack of local support, and general slackerdom. However we're much more well organized nowadays. There's still a lot of work and possibilities to explore..

The 1 in 12 club is the glue that binds us together, so to speak. The punk scene in Bradford is less ghettoized than in a lot of places as a I.F.: Speaking of that subject—Britain seems to be a much more class conscious society than the United States, where the myth still exists that everyone is part of the (safe, happy) middle class. How does this class consciousness affect the way people interact, and how does it manifest itself in the punk community? From what economic background are most Stalingrad fans, in Britain? Why do you think this is?

Stalin: Bradford is a bit of a shit hole—loads of poverty, unemployment, bad housing and general shit. I don't know if it is fair to lump people into general categories, but I think generally there is a class difference and an age difference. A lot of the hard core punks who have been around for a city where you see some really fucked up shit, while have a totally different outlook than your fresh faced young "emo" kids. I think that my view of things and outlook is totally different than some youngster coming into things now, being colored by ten years of living in the inner city where you see some really fucked up shit and there's more important things than stupid kids arguing about how fucking vegan they are or "how their mates have betrayed them" or whatever. Blah, blah. Fuck! They are not talking to me, saying anything I haven't heard a thousand times before.

I.F.: What function does the information about Patty Hearst that you included in the picture disc packaging serve? How sympathetic is Stalingrad to groups like the Symbionese Liberation Army... or the Red Army Faction? And speaking of your liner notes, I've had quite a difficult time following the lyrics of some of your songs with the printed lyric sheets-particularly the third song on your split with Underclass. Please offer me some insight into this problem.

Stalin: Yes, our lyrics are obscure. All the stuff about Patty Hearst and the biblical stuff is all down to Rich—it's all part of his "cut up" technique of lyric writing. It annoys me sometimes in that if I ask him for an explanation he just shrugs his shoulders. Stuff about the SLA and RAF is interesting—although I'm not Mr. Revolutionary Anarchist myself. I guess the nearest we've got over here is Class War, who are a bunch of "wanna-be working class heroes." I see echoes of Nazi Germany in all that stuff—"we have found new homes for the rich" etc. = genocide?

<u>I.F.</u>: The theme of a lot of Stalingrad's songs seems to be private suffering and neurosis. Describe some events from your lives that have directly influenced particular songs.

Stalin: Yeah, I've had my fair share of "private suffering and neurosis." I hope we're not glamorizing being fucked up or depressed because it is not a nice experience. Depression from my experience of it is something you have to actively fight against—not wallow in or use as some sort of badge of credibility. I'm just another dysfunctional, alienated person and there's millions of us out there. Then again I'm better off than a lot of people in a lot of ways.

<u>I.F.</u>: Biblical imagery often appears in Stalingrad lyrics. How does it get there, and why? What are you speaking about in "Nothing to Gain" when you sing about Shiba the son of Bichri?

<u>Stalin</u>: The biblical stuff was something Rich got into at one point—he sort of had a fascination with weird shit like that; that's how it got into our lyrics.

<u>I.F.:</u> Stalingrad's vocals really push the limits of the capabilities of human vocal chords. Do you encounter any throat problems (hoarseness, infection, cancer)? Do you have any advice for singers trying to take care of their voices?

<u>Stalin:</u> Rich fucked his voice up when we played in Europe last year—we've told him to take it easy but will he listen? Will he, fuck!

<u>I.F.:</u> Stalingrad uses many traditional elements of metal in your music. I mean, many people think Stalingrad is a pretty fucking metal band! Say something about the increasing use of metal stylistic devices in punk music.

.. I think this is particularly interesting since, besides black metal in Europe, the metal genre itself has really waned in popularity and creativity this decade.

Stalin: None of us is into metal, really. (Well Bri sort of is). I think the thrash/doom/death metal scene sucks big time and is full of pretentious wankers. I personally don't like a whole lot of straight forward metallic hardcore either, (i.e. Agnostic Front, Biohazard etc.). People think that "hardcore" is just some sub-genre of heavy metal, especially on MTV and in some music magazines. God help us if that ever did happen. I hope there's more to it than that. I don't think that Stalingrad are a particularly "metal" band, whether

other people do or not is their problem. "Rock" music in general doesn't interest me.

<u>I.F.</u>: The packaging of Stalingrad's releases is usually a little confusing and mysterious—no listings of band members, lyrics printed close together in a jumble, disconnected images in the background. Is this a postmodern attempt to escape the confines of "meaning"? Is it just the result of poor planning and laziness? Or do your inserts, when taken together, spell out a message in some strange code?

Stalin: Yes...sometimes...not really...

<u>I.F.</u>: Why did you decide to do a picture disc 7"? What is the significance of the elk on the record?

Stalin: We had a lot of arguments over the picture disc. I was sort of against it, as it was really expensive—in fact due to unforeseen problems the second pressing of it actually cost more than the first! We argued a lot about the art work, Rich basically did it himself without really consulting us and that pissed me off—we're not really very democratic and that's nearly split that band up on several occasions. The elk is a tribute to Laibach—"Who can doubt the power of these horns?"

<u>I.F.</u>: A German friend wrote to me that when he saw Stalingrad perform, between songs the singer would pick an individual out of the crowd and shout insults at him... but he was disappointed to find that when he went to speak to the singer after the show, he was actually very friendly. Would you substantiate or deny his report?

<u>Stalin:</u> Yeah, Rich is just a pussy cat really...one amusing incident occurred when we played in Bristol and I thought Rich was going to have a fight with this guy in the audience. Apparently he was screaming the lyrics to "Vienna" by Ultravox in his face.

<u>I.F.</u>: Tell a scandalous story about Stalingrad involving at least two of these three themes: sex, violence, suffering. Come on, make it entertaining. <u>Stalin:</u> I could tell you some real scandalous shit but unfortunately not about

Stalingrad as we lead a life of asceticism and strict moral discipline. During one incident of "suffering" whilst on stage I lost my rag and drop kicked my guitar into the audience, smashing it in the process. I felt a bit stupid after that. There's the usually tour/gig stories of people in Germany waking up in bushes covered in vomit but I'm sure you're not interested in that... <u>L.F.</u>: Say something insulting about some band or individual. Make sure it's controversial and gets you into trouble. Here's your chance!

Stalin: Erm.. I don't know...Nick Royals looks like Gonzo off the Muppet Show. I'm only saying this because I know he'll read this.

<u>I.F.</u>: "Hardcore" in the most recent sense of the term seems to have become a real force in British punk over the last few years, after being notably absent from Britain for quite a while. Why do you think this is? Describe what you see as the present state of the British "hardcore community."

Stalin: "Hardcore" has always been a shortening of "hardcore punk" to me anyway (something a lot of people could do with taking on board before they make ridiculous definitions of what should or should not be included in our precious little scene). The U.K. scene sort of imploded after all the hype Napalm Death and Co. got in the late 80's—a lot of people left, got disillusioned, got into rave and techno etc. Things have picked up recently, although there's more (and better) bands than there have been for a while—audiences at gigs fluctuate widely—shit like NOFX and the Offspring etc. is

huge over here, and things have definitely become more inward looking especially in the traditional scenes (i.e. SXE and traditional punk) and there's a lot of conservation both politically and musically. Hardcore punk to me means more than buying expensive designer gear and listening to all the "hip young bands." Or maybe it just means fuck all—I'd hope not.

<u>I.F.:</u> How do the British punk and hardcore communities interact with the European "-" communities, as compared to the way they interact with the USA "-" communities?

Stalin: The U.K. scene sits somewhere in the middle, and me personally, I listen to a lot of U.S. hardcore and stuff. But I don't have the fascination with "Americanism" that a lot of people seem to have. The European scene is more marginalized and more radical politically than here or the States and I think we have more in common with Europe in a lot of ways. A lot of grassroots U.S. bands don't make it over here or can't be bothered to play here with a few exceptions. I think the Europeans viewed the U.K. as a lost cause for a while but this attitude is changing as people here get more organized, and more bands are getting on the ferry. I.F.: OK, name some good British bands, etc. that we imperialist morons in the USA probably haven't heard

of yet. Do you have any other favorites from Europe?

Stalin: Good bands, around here Kito, Voorhees, Hari Kari, Ebola, Revolt, Sawn Off, Hard to Swallow (who may have broken up by now). There are SXE bands like Unborn and Canvas, Area Effect, there's probably loads more lurking around in the woodwork. I'm into stuff like Golgatha and Zorn, all that fucked up German hardcore fucking rules.

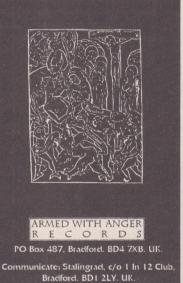
<u>I.F.</u>: Did you ever see the Amebix perform? What did you think of them while they were around?

Stalin: Yes, a few times, I was well into them back then—it all sounds like bad Venom these days though, but their early stuff—first two 7" and 12" still fucking rules. The Amebix like the Subhumans were a very peculiarly English/West County sort of band so it's weird to see all these crusty U.S. punks absolutely worshipping them. I bet if they reformed now they'd seriously cash in—I hope they don't: I personally find all these people who constantly gripe about "how good the old days were" when they weren't generally even there, fucking tedious. Things were just as shit then as they are now—but then again at least we thought we could change the world and felt a definite part of something in contrast to now a days.

<u>L.F.:</u> Tell us a funny joke (demonstrating that notorious British humor) to close the interview.

<u>Stalin:</u> A joke is Agnostic Front playing in Bradford for 8 pounds tonight—and people actually paying to see them.

If you want to write Stalingrad (to accuse them of selling out by consenting to do an Inside Front interview, etc.), you can reach them at: Russ/Stalingrad Barmy Army, c/o 1 in 12 Club, 21-23 Albion Street, Bradford BD1 2LY, W. Yorks, England.



CONTRACTOR.

I first got to know Damien from Culture under extremely hostile circumstances. He had been very vocal in some unfounded criticism of my band the night before, and we were playing together on New Year's Eve (his first show back with the band after a few years). Some of the people with us wanted to solve the whole thing by dragging him into an alley and kicking his head in. I spoke to him about it instead, and eventually it turned out that we have a lot in common.

Damien has been in and out of quite a number of Miamiarea hardcore bands, also including Morning Again and Bird of III Omen. He is now back in Culture, who are working with European metal deity Good Life Recordings—their new release is a split record with Belgium's Kindred. Their willingness to end years of "hardcore imperialism" by signing the (massive) profits from their

records away to a label in the European economy, after so many years of U.S. labels like Revelation sucking dollars out of Europe for their second rate American 'hardcore', is laudable. And from Damien's ability to correctly use terms like "predominant construct," "Zapatistas," and "biome" in context, it should be clear that Culture is not just another vegan straightedge band with a thesaurus and a closet full of hardcore uniforms.

Inside Front: Explain why you chose the name "Culture" for your band. Damien/Culture: The band was named Culture before I was in the band. Their reasons were indirectly related to the Resurrection song... "I am not youth culture." It was about culture denial, about rejecting mainstream culture and all the self-destructive ideologies implicit in it. Why we're not called "Anticulture" or "Disculture" or "Counterculture" I'm not exactly sure, I think it was more that the band was supposed to serve as an analysis of the culture they were going against, as an exhibit: "this is your culture." I.F.: So is this an assault on all culture, or just the particular culture that has hegemony in our society today?

Cult.: Just that particular, predominant construct...

I.F.: Because I think it's possible to make an argument that all culture is the enemy of human happiness. I mean, "culture" is, by definition, a set of limitations upon human behavior and values enforced by tradition. Different people have different needs and desires, and so any given culture has the potential to prevent people from having happy lives by imposing limitations that are not appropriate for them.

Cult.: But when it comes down to it, counterculture is cultural also.

I.E.: Really? I would define "counterculture" as just striving to not be constricted by any set of traditional cultural restrictions.

Cult.: But striving towards that, that whole concept of revolution, is very cultural. The whole counterculture thing is very cultural.

I.E.: So do you think we could construct a culture that would have the freedom human beings need intrinsic to it? A culture that would be positive for all human beings?

Cult.: Yes. That would be a culture in which everybody understands the need for respect for that freedom. We're at a point globally where there is little time to waste, and we are nearing the end at a fast pace. Right now in order for us to attain a positive culture globally, it will be necessary to transcend all the minor cultures and subcultures that have developed, and realize what our common

goal as people on this planet is. It is not just survival, but *harmonic* survival. And that is possible. But in order to achieve that, it's necessary to have those subcultures, to have all the countercultures and the different subsects.

I.F.: Why do you think that is necessary?

<u>Cult.</u>: Because more often than not, those are the tools: the eye openers for the other cultures...

I.F.: You're speaking of such things as hardcore, punk rock...

<u>Cult.</u>: Yeah, hardcore, punk rock, the <u>Zapatistas</u>, communism, socialism, anarchism...

<u>I.F.</u>: Do you really think that these different answers to the questions of how to live and how to think are equally viable?

Cult.: I think they are important in attaining that goal of transcending all the different cultures, because it is always necessary to have ideas thrown in a culture's face that completely try that culture, that oppose it, even if they are ideas that just look better on paper and probably will never be followed through. I encourage any culture of opposition to any mainstream culture, in any form that rears

its head.

<u>I.F.</u>: Tie that back into the purpose of Culture the band, before we get too academic here.

<u>Cult.</u>: The name of the band means, to me, an analysis of modern culture, a display; our chance to call out the flaws that are afflicting our global culture, humanity's culture rather than just American culture and Chinese culture... our self-destructive culture, our flaws as humans, which are very cultural.

I.F.: So you think it's Nurture, not Nature, that has led us to this

position

Cult.: Well, it's natural to progress, to want to be on top of things, to be on top of the pyramid. But we've gotten to a point now where we have surpassed that natural drive and our destructive behavior now is the result of nurture, of the environment we've created, of our surroundings, of our

I.F.: So do you think the medium of hardcore in 1997 is a legitimate medium in which to combat this progression, despite being as much a part of or at least a mirror to our culture as it is?

Cult.: Yes, if I didn't, I wouldn't be involved, and neither would you. Of course there are always going to be people who are involved for the wrong reasons, people who are more concerned with the style than with the lifestyle, people that no matter how long they go to shows are never going to quite understand what it's all about. But it's definitely a viable tool towards our goals, because even if it's only a small percentage of the kids who are listening, there are still a number of kids who do understand what we're about, who do get it, who do develop a lot of the same ideals, that do realize that these ideals are positive and consistent with our common goals—the goals that I think anyone possessing any sort of logic and reason would develop. I.F.: The devil's advocate argument would be that these kids, the aware

ones, inside the hardcore community, do rebel, but they rebel inside a closed

space. That is, when they act upon their negative feelings against the status quo by purchasing records and making 'zines for other people who feel exactly the same way as they do to read, they keep the rebellion inside a cage from in which it cannot affect the outside world.

Cult.: Preaching to the converted. I think it is important that people take these ideas outside the hardcore

I.F.: Does that mean we have to take our piercings out and have our tattoos taken off?

Cult.: Not at all. That means we have to take our piercings and tattoos to a more publicly visible place-I mean, obviously, aside from the tattoos and piercings, we have to take fliers and 'zines and propaganda that represent our beliefs to hand out in public places. I think that people, no matter how much they are set in their ways, no matter how much they have grown up

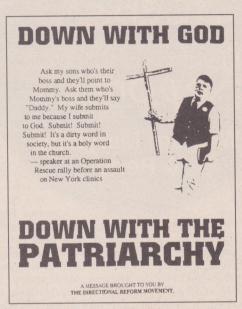
to not even question what they are doing, I really don't think that there is anybody who is completely closed off. Improvement and survival are in everybody's best interest. I mean, that's how we ended up in the rut that we are in: we took advantage of the fact that we are rational, sensible, logical, intelligent beings (yes, that's negotiable), and we used that logic and intelligence in our quest for survival, and now we've gotten to a point where the way that we're living is completely unintelligent and illogical and irrational. I think that there is a good number of people who, if approached with a good flier, something informative, a good pamphlet, a good book, would exercise that still very human power of logic and intelligence and see that what we're doing is the opposite of that and completely change their

I.F.: So what do members of Culture do, besides the band, to reach people? Cult .: Rich, the guitarist, and I have always been involved in writing 'zines, and things like that; I do a lot of fliering. I did a 'zine called Neverland, I was doing a 'zine called Stake until a few weeks ago, but...

I.F.: "Steak" as in "steak that you eat," or as in "we have a stake in survival"? Cult .: As in "survival." I also take any opportunity that I can, when discussing my band, which is actually pretty often, considering it's one of the few things I have going right now, to explain to people that aside from being a straight edge band and a vegan band we have a lot of different motives than your typical straight edge or vegan band. I don't want to knock any of those bands or kids, we do have the same agenda. But I think that a lot of our motives run deeper, and I'm sure that there are a lot of bands whose motives run deeper than ours as well, but that all comes with time, and attaining more reasons for the decisions which you've made. But I think there are a lot of bands and

kids who feel "OK, I'm vegan, I'm straightedge, I've reached the plateau, I don't need to strive for anything more. I am the ultimate revolutionary." Our views on veganism and straight edge are not all that the band is about politically, they're only a small element of what the band is about...

I.F.: Actually, that sounds like a description of what the band is not about, what the band doesn't do, doesn't eat... If you really have a set of values, that must be reflected in more than just denials. Defining yourself by only what you don't do, by the straight edge and vegan lifestyles alone, is completely bankrupt, because it doesn't present anything as being of value, it only lists a few things as being valueless. So what is it that is of value to you, what is it that you as a band have in common that you want? Cult .: It's a mighty big claim, but ... revolution. An assault on tradition. Most people shun the word revolution. I.F.: That still sounds like a negative self-definition, though. Revolution, why? What is it that is good about what we would replace tradition with? Of course it's hard as an opposition group to not define ourselves in relation to the



A MESSAGE BROUGHT TO YOU BY THE DIRECTIONAL REFORM MOVEMENT.

mainstream, but what is it we really want?

Cult.: Well, we don't support the aforementioned industries for various reasons: because we value life in general, we value peace, we value solidarity with people that are in other parts of the world. Most people only look at those who are closest to them, and that's all that they see. We don't condone the destruction of our biome, our environment. We value creation rather than destruction.

I.F.: What would you say to somebody who asked you "why not destroy the world?" There are a lot of people today who believe that this world is such a fucked up place that it would make just as much sense to let it all go to shit as it would to try to save it ...

Cult.: Because I believe in hope.

I.F.: Hope for what?

Cult.: Hope for improvement. The longer we're around, the more ideas can be generated, the more creativity, the more strategies can be implemented..

I.F.: You have hope that one day people will be able to appreciate their lives, to enjoy their lives?

Cult.: Yes, completely.

Culture c/o Gordon Tarpley, 924 Southwest 5th Avenue, Apt. A, Gainesville, FL 32601

(Above) Fliers distributed by members of Culture to civilians in the Florida area.

Western Maryland by FistFight Records

Hagerstown, Maryland is about 45 minutes north of DC, but has only a very small and tightly knit punk/HC community... STRONG INTENTION is becoming more active, playing frequently on the East Coast. Looks like a tour this summer with One Life Crew will he happening (editor's note: yeah, right!). STRONG INTENTION's debut 7" is out on FistFight Records, for those that haven't heard S.I., their style is old fashioned, Breakdown meets Confront HC. Also, FistFight Recs is the only punk/HC label in Hagerstown, which has released three titles to date. WMAC is an "autonomous" collective, and is surprisingly active considering the young ages of many of it's members. WMAC engages in anti-establishment propaganda, an anarchist publication called Hope, various protests and

direct action against animal exploitation, sets up shows, etc. Some of the key folks from WMAC are in the crust band CONTROL, who are actually pretty inventive for that genre, fusing nontraditional styles and messages into their 100mph blitz.

We have a great club here for all-ages shows, so if any band (punk, hardcore, anything but indie) would like a show in this area, contact FistFight Records (Adam) for information. That's basically it, small but growing.

FistFight Records/Strong Intention (Adam) PO Box 364 Hagerstown Maryland

21741 ph. (301) 745-6591

WMAC (John Koutz) PO Box 1872 Hagerstown Maryland 21742 ph.(301) 791-0929

News Listings:

Out now on FistFight Records-Big Bubba 15 song CD <u>lust Reliable Homicide</u>: Eugene, Oregon punk thrash in the vein of Negative Approach and Septic Death. Strong Intention 7" 6-song EP mix of Breakdown and Confront Two Minutes Hate <u>Odds</u> 7" punky hardcore with pissed vox. Please include name with listings for distributors. <u>FistFight Distribution</u> (PO Box 364 Hagerstown Maryland 21741-0364) ph. (301) 745-6591 distribute mainly smaller labels and bands stuff, also revolutionary propaganda from many small presses... looking for bands/labels/distros/etc. to trade with for FistFight Records releases.

Reno, Nevada by Levi Watson/Fall Silent

Hello, from Reno, Nevada. Levi Watson here still trying to convince a lot of you that we do have an underground music scene. Not only do we have an underground scene here but we have always had one. A lot of you probably think that we have been dead since the late 7 Seconds moved to Sacramento and turned lame. Wrong again. The truth is that Reno has been producing great music for a long time. The reason why no one hears about it is because no one wants to give good Reno bands a chance. The fact is, if a lot of the Reno bands moved to New York they would get the attention they deserve. Anyhow, enough crying about how hard we have it (because no one cares, not even me) and let's get to it. BANDS:

Probably one of the best bands in the Reno area at this point is December. Do not get confused with the New York black metal hand or anybody else who uses the name. This is the real deal. Straight up metal, new metal that is. A lot of you kids now days are afraid to use the word "metal." You describe Earth Crisis as metallic hardcore, or metal influenced hardcore. Why not call it what it is? Metal! That is it. Hardcore, as it used to be, is dead. The bands who played hardcore the best did it in the eighties. No one wants to hear the same shit over and over again. Like Josh from Congress said in I.F.> #9: "Metal saved the hardcore scene as it is today."

The new December 8 song CD is a mix of good metal groove over some of the most intense and intricate drumming you will ever hear. The vocals range from actual singing to high pitched shrieking to low and gruff, all by one person. Great song structure, and a cover of Twisted Sister's "The Beast" the best thing to come my way in 1996. Really amazing stuff. Write December @ P.O. Box 33098, Reno, Nevada 89533. (702)885-5929.

Cranium is another great band out of Reno that has 3 of the best musicians I have ever seen play. They play a style of music that I can pretty much guarantee no one can really describe. It is metal, but the jazz influences are overwhelmingly apparent. They kind of remind me of Meshuggah. The time signatures are pretty much all odd, and you have to really pay attention when you listen or you will get lost. There are no boundaries to what they can do, it's a very improvisa-

tional and free sounding band. There are no vocals but I think that a singer would just slow them down. I really don't think any one in this area could do it anyway.

They need someone to put out their full length. Somebody do it! Contact Ryan @ 328 East Taylor, Reno, Nevada 89502 (702)322-3096.

Swing 7 is a band that reminds me of Deftones mixed with Korn. They just got done recording a full length CD. I wish that they would practice more because the music is kind of sloppy. The vocals are super good. Good singing, great screaming. They play a lot of shows and they really mean well. Get the CD. It was really recorded good. Contact Shawn @ 220 Floreca Way. Reno, Nevada 89511. (702)851-276.

One of the 2 straight edge bands in town is called Last Standing. These describe themselves as Straight Edge Hardcore. They also say that they sound like Coalesce and Bloodlet; Wait

a minute. First of all, Coalesce and Bloodlet are not even near being straight edge bands, nor have they ever been. Second, since when have Coalesce and Bloodlet been "hardcore," bands? Never. They have always been metal bands to me. I don't know. I don't want to waste too much time here but I feel these things should be known. They will release a 7" by summer. I can't really describe their music cause they don't play too much, and every time they do play, Fall Silent is usually playing so I can't see them. Contact Phil @ 20 Mogul Mt. Circle. Reno, Nevada 89523.(702) 345-6521.

Western Maryland

& Reno

Quick interjection. My name is Matt, I'm from Reno, and I know a little about Last Standing. Judging from their demo tape, they're slow, a little groovy at some paints, but never fast. Whatever happened to fast parts in hardcore songs? Anyway, their overall style could be compared to a mix of all the Victory bands, namely Strife and E.C. I haven't heard any new stuff, but I doubt that it's comparable to Coalesce or Bloodlet. Last Standing draws a big crowd to their shows, but it mostly consists of a bunch of 15-year olds who have been straight edge for about a month or so. That's all. Oh, by the way, the other straightedge band in Reno is Unconquered. They're basically the same vibe as Last Standing only a little more dark and even slower, and they've been around for a lot longer. No real information about Unconquered was obtainable for this report. Thanks. Now back to Levi.

The last band I would like to mention is Fall Silent. This is my favorite band of all time. I am probably the only one who thinks this, besides these 4 other guys I hang around. We play music. I can't really describe it. It is kind of like death metal and it is kind of like thrash/groove stuff. Basically, it's metal. The lyrics revolve around personal matters sometimes, but most of the time they are about social issues that I feel need to be addressed. Brian D. described our CD pretty well in IF #9, refer to that if you what a comprehensive review. The new Fall Silent stuff is a lot more complex than the stuff on the CD. We are trying to progress as much as possible in the way we are putting songs together. We are going for better structure and more interesting time signatures. Look out for our new 7" on Moo

Cow Records. It should be in all of the distribution centers by the end of April (Editor's note: Now, very long ago-sorry!) We toured with Gehenna in the summer of 1996. It didn't go as well as we all thought it would. A very few number of people gave a shit about us and a lot of shows fell through. It was expected though. Watch out for the Fall Silent and Unruh US tour 1997. I could go on forever about our band but I won't. Contact Levi @ P.O. Box 15051, Reno, Nevada 89507. (702) 826-3165.

There are a lot of other bands in Reno, none of which the readers of Inside Front would really get into. If you want to find out about any other bands contact me at the phone # or address above. This is the metal/hardcore scene report. There is also a punk side of Reno that will be discussed elsewhere, at a later time.

Peter Menchetti is doing 702 Records. He is doing really well. He has been putting out good pop punk since about 1994. He is well known for putting out all of the Scared of Chaka records. He is getting into some mere aggressive punk lately. He just put out a split label Spazz/GOB split 5", which turned out really cool. If you want to get a hold of Pete, contact Pete @ P.O. Box 204, Reno, Nevada 89504. (7()2) 324-

PUNK. Satan's Pimp records is another label that has been very active in the last few years around the Reno area. The most recent thing that came out from them is the Spazz/GOB split 5" with 702 Records. They have put out a whole gang of records though. They are mostly involved with the real experimental noise stuff and really dirty punk rock. They also are responsible for a lot of the GOB releases. Really nice people, very dedicated to what they do. Contact John or Leah @ P.O. Box 13141. Reno, Nevada 89507. (702) 329-3332.

Revolutionary Power Tools (Reno bunker) put out their first and probably last release in June of 1996. It was the Fall Silent 12" and CD "No Strength to Suffer." The reason that it was most likely our last release is because I can't afford to put out any other bands. I can't even afford to put out any more Fall Silent releases. I don't really think I could work as hard on other releases other than our own. Bands aren't putting much effort into making music nowadays. I really wish they would. Contact RPT at the Fall Silent address and phone above.

I can't really think of any more labels in Reno.

CONTACTS.

If you are touring and need to get a show in Reno, call any of the people mentioned in this report. There am no clubs in town that do shows. Really there is only one place to do shows in Reno and that is F.S.U. studios. The guys who run it aren't that bright and it will probably be closed by the time you are reading this. F.S.U. stands for "Fuck Shit Up." From the name alone I think you can see what I mean. Of course there are basements that will do shows but you can't

Reno is an over 21 town so there isn't really anyone who cares enough to get a steady place to do shows, so if you are touring don't think it will be easy to play here because it isn't.

RECORD STORES

The last important thing to mention is the new Reno record co-op. It is called Resurrection Records and is now open for business. It is owned and ran strictly volunteer and all by kids. Punk rock kids. It is the only punk rock record store in Reno and it has some really good stuff. If you are ever in Reno, or would like to get your records sold there, contact Resurrection at 318 Broadway Street. Reno, Nevada 895?? (702) 324-GOAT.

Things are always changing in the Reno scene and from here on out we will out we will try to keep the rest of the country up on it. That is it. Love Always, Levi James Watson.

Brussels, Belgium

Hi everybody! My name's Alain and I've been asked to write a scenereport about my local scene, Brussels! I'm gonna try to be the more complete as possible but forgive me if I forget to mention some details... The Brussels hardcore scene in 1996 is a lot more interesting than it used to be about 3 years ago! The band that started to get popular at that time was DEVIATE. Besides them the Brussels scene was practically equal to none. Today DV8 are still around. They've released so far 2 albums and 2 mini-CD's and soon their brand new album shall be available (March '97) and it should be the bomb. featuring Matt Henderson and Freddy Madball on a couple of songs!

They still play that HC mixed with a large dose of metal and they recently add to their line-up a second guitarist. DV8's drummer runs a record label on which all

c/o Laurens, Broekstraat 10, 1730 Kobbegem). After Deviate, the first band that has been signed on that label is DOWN BUT NOT OUT. They became popular very quickly especially to the skate-kids, which are numerous in Brussels. Their music sounds a lot like HC/punk of the early eighties, bands like Teen Idles or Circle Jerks are their main influences. The band released an album and a 7" and one can say they're the leaders of the Brussels skate-punk scene. DEF SOUL (27 rue Cluysenear, 1060 BXL) are from Brussels too and released a nice picturedisk last year (1995) which was recorded by Andre Gielen (DV8, Channel Zero). This 7" is still available, just write to the above mentioned address! They played HC mixed with metal but unfortunately they broke up recently. OUT FOR BLOOD (Av. V. Olivier

the DV8 records came out (I Scream Records

10A/67, 1070 BXL) belongs to the bunch of new bands that make up the Brussels scene. They released their first demo tape in March '96 and they became pretty popular to the Brussels audience by playing regularly in their hometown. The band decided to record their new songs and to release them on a full CD which shall be available by March '97. The new songs have been recorded at Midas Studio (Congress, Regression, Liar...) in November '96 and are still in the same vein than the demo, maybe a bit more old-school but mainly influenced by NYHC (Neglect, 25 Ta Life, Sick of it all, Madball,...). Furthermore, the demo songs have been released on vinyl on a Swiss label (Division Records, P.O. Box 208, 1400 Yverdon 3). The 7' is available now and contains 1 bonus track recorded live in Dour. It's pressed to a limited edition of 500 on red wax. WISE UP (13 rue J. Lambotte, 1050 BXL) is a young band that started more or less in the same time than OFB. Their music is more old-school influenced than the other bands already mentioned. Wise Up members listen a lot to SxE music and they even cover a 7-Seconds song! There's a demo tape available and 2 brand new songs shall be featured on a comp. tape very soon. SPEAK OUT (6, Place Dewandre, 1150 BXL) feature some Wise Up members. They play old-school HC in the vein of Gorilla Biscuits! A demo is available. BACKSTABBERS (c/ o Yves, 32-2 4610735) formed recently and they're getting popular in Brussels too. They play regularly in Brussels and each time their set gets more and more powerful. Featuring some DV8 roadies, their music is close to NYHC with some metal riffs. Their demo should be available soon. HATEFUL DISTRICT (26, Dreve des Maricolles, 1082 BXL) has Xavier as frontman. The band is composed by some members of Out For Blood + Wise Up and they've played their very first (powerful) show very recently! A demo tape is available. The music and lyrics are pretty similar to Neglect... MY SIDE (125, rue de Veeweyde, 1070 BXL) is another band that has a demo available. Their music is quite original, I would describe it as powerful 'emocore'... LOOKING UP (61, avenue Albert, 1190 BXL) belong to the



skate-punk scene. They've been around for several months and listening to their very well produced demo you'll notice easily the Operation Ivy influences. INCENSE are influenced by punk/HC too. To my knowledge they've got nothing available yet. More young bands form and go regularly thus this scene report is far of being complete. A compilation tape featuring most Brussels bands should come out soon. The bassist of Out For Blood works on it. It's sad to say but there's no one in Brussels really involved with 'zincs. But there's a record label called RPP (av. V. Olivier 10A/67, 1070 BXL) that releases records, CD's and tapes for US (Indecision, One 4 One, Krutch, Tension*,...) and Belgian bands (Solid and Out For Blood). The new OFB record shall be released on RPP too. If you wanna buy records at the cheapest price, there's one address you should try: WTN Distro (av. V. Olivier 10A/67, 1070 BXL). Best prices and a wide choice but mostly focusing on hard-hitting HC since this mailorder is run by the OFB singer. There's a skate-shop in Brussels and it's located in the centre of the city, near the Central Station. The owner is called Yves Tchao and he's involved into the HC scene for more than 10 years. He's a really cool guy and he won't rip you off. He's not Icene in it to make big profit with your money ! His shop is called "Ride All Day." In Brussels there's not really a venue where hardcore shows take place regularly. However there's a place called "Magasin 4" where some shows take place sometimes. Finally if you want to have a drink listening to cool music, you should try a pub called "DNA," especially on Friday night after 11 pm. The DJ used to sing for Def Soul and he buys stuff at WTN distro pretty regularly so you know what to expect! That's it! I hope France

France by David Mancilla

with this short scene report you'll feel the envy

in Brussels!

to know more about our scene and get in touch with some of the aforementioned bands. See you soon

Well, I've promised this French scene report to many people for a long time, I tried to do it as complete as possible, I tried to talk about everybody, even if some people do not belong neither to unity nor to brotherhood... I surely forgot some people, but if I did it's because they're not very active in the HxC scene. You should know that there is also a Melodic HxC scene in France as well as a politically correct scene (Emo, Crust...), if you want info about them read HeartattaCk or Flipside... I focused my attention on the people who work hard for a strong and united scene. The French HxC scene used to be very small, but for the last 2 years it has started to grow up, there are many different styles of music and ideologies, it's all about respect and tolerance in order to go ahead. Feel free to get in touch with the French scene it deserves your support!

OK, let's start with the biggest bands:

KICKBACK from Paris exists since 1990. They did a first excellent demotape called "The meaning of pain" in 1991, quickly followed by a now collector 7" on Inner Rage Records (Paris) called "No one gets out alive", pure angry metallic Hardcore with a big NYHC influence. Then they signed 2 years ago with a subdivision of a major called Hostile, they recorded their first CD "Cornered" with Jamie Locke as producer and it killed, a very good work with a big good sound. Now they have line-up problems and they plan to go to Boston (USA) in order to record their second album. They have toured with Merauder, Madball, Sick Of It All and recently with Body Count (!!!) in Europe, check them out! Contact: Hardway Records (the singer's label)

HATE FORCE, from Pau, the south of France, is certainly the oldest Brutal Hardcore French band. Their first name was Oncle Slam, but they changed for Hate Force with their second record "Back for

more" a real brutal bomb. They've been disrespected by some people from the scene, but they are very good and real nice people, they are the grandfather French Hardcore band! They had a lot of line up problems, and they came back 2 years ago with a very experimental style, but always brutal and unsane. Their guitarist left the band again, so their future is black! Contact: Wall-Ride

STORMCORE, from Rennes, is also an old band they started in 1992 and put 2 demotapes out as well as a first MCD called "To the point" on their own label, Hardside Records. After many gigs in France and Europe they changed their bass player and recorded new songs that are out on a new MCD "In for the kill" on Mad Mob Records from Germany, and in a couple of split 7"s on Inner Rage and Back Ta Basics. They play Brutal Metal Hardcore, they sound like a mix of Slayer, the Cro-Mags, Integrity and 25 Ta Life. They

have toured with bands such as Integrity, Madball, Sick Of It All, Abhinanda, 25 Ta Life, Earth Crisis... Contact: Hardside Report 'zine

> SEEKERS OF THE TRUTH, also from Paris, are getting bigger and bigger since they put out a first CD on Lost & Found Records from Germany. Before they were called Shit Happens, and they did two demotapes under this name, very good Old School Hardcore with a Metal touch. They sound very much like S.O.I.A., Shelter and Youth Of Today. They recently put out a new MCD on Lost & Found again. Contact: Frangeul Sylvain / 101 rue Jules Valles / 93380 Pierrefitte

UNDONE from the suburbs of Paris was also a very well known band, they played Old School Hardcore with an Emo touch. They did a couple of 7"s as well as an LP. Unfortunately they called its quits a few months ago... Contact: Stonehenge Records Now let's talk about the rest of the scene, for the

last 2 years bands have started almost everywhere in France and it's ultra positive. Some of them suck, but we have some real great ones, I concentrated this report on the best acts, for

UNDERGROUND SOCIETY from Rennes is one of the greatest hopes in the French HxC scene. They play Brutal Metallic Hardcore with a Death Metal edge, like a cross between Merauder and Congress. They've recorded 2 demotapes and they recently put out their first 7" on Hardside Records. A split 7" with Setback from New York is also on the way on Inner Rage. They kill live, so check them out! Rennes HxC Style! Contact: In Da True Spirit 'zine

CHILDREN from Tarbes (South of France) is also a big hope. They have just recorded a first demotape, but they are not satisfied with it and they do not want to sell it anymore. They are going to record something soon, maybe a 7"... who knows... Anyway their ultra Metal HxC mixed with the Old School edge is da shit! Sounds like Hatebreed or some H-8000 Crew bands. Also from Tarbes you have a band called WALL-RIDE, they sound typical NYHC and have put a demotape out. Contact: Tarride Damien / 1 bis rue J. Jacques Latour / 65000 Tarbes

HEADWAY from Toulouse (South of France) is also a promising band. They have just recorded 2 demotapes and have 2 new songs ready for a split 7" (with A Way Of Life) on Mosh Bart Rec. and a French HxC 7" compilation on Stonehenge Records. They sound very original, a cross between Bloodlet, Negative Male Child, Integrity, All Out War with a yelled voice. Yeah, a very good band! Also from Toulouse you should check out bands such as HANG UP (Brutal Metal Hardcore) and SPOONFUL (Brutal Original Metallic HxC) those 3 bands have an original sound and seems to be very influenced by the Cleveland Holy Terror style. HANG UP and SPOON-FUL have a demotape out, plus a split 7" for Spoonful. Do not miss them! Contact: Exploitation 'zine

RIGHT FOR LIFE from Nantes is representin' the Old School spirit and music. They sound like Youth Of Today, Judge, Project X, pure youth crew style. On stage they kill and their singer is very active in the scene. They have 2 demotapes plus a split 7" (with Spoonful on Wee Wee Records), they plan to do a 7" on the singer's label, The Age Of Venus. Also from Nantes check out 2 other youth crew HxC outfits: SLAMFACE and POSITIVE YOUTH all these people are involved in skateboarding and some of them are really big in France! By now only Slamface has put out a demo. They are the Nantes KDS CREW section!!! Very nice people always representin' the scene! Some of them are Straight Edge, but is it important? Contact: The Age Of Venus Distro

TRAPPED IN LIFE:, DROWNING, KNOCK OUT, STREET LAW are Brutal New School Hardcore bands from Paris. They are all new and only Trapped In Life and Drowning have a demotape out. They are heavily influenced by the East Coast scene their influences are All Out War, Hatebreed, Breakdown, 25 Ta Life, One 4 One, Darkside NYC, etc. They are also very active in the scene,

doing fanzines, labels and belonging to the Dark and

Crosne Crews! Contact: Inner Rage Records
A WAY OF LIFE and UNEXPECTED PAIN
from Rennes are starting to do their shit in
the scene, A Way Of Life is very influenced
by the Death Metal and Black Metal
scenes as well as the East Coast and the
H-8000 style, Unexpected Pain is more
of a Cleveland orientated band but
NYHC is also a big influence for them.
Both bands are good and promise a
good future. The first demotape of
A.W.O.L. is finally out! Contact:
Hardside Report 'zine

GIVE A CHANCE and ARKHAM from Aix En Provence (South of France) are both influenced by the East Coast style HxC and the New School SxE Hardcore, both with a demotape out. Contact: Fallais Nicolas / 395 Chemin de la Souque

/ 13090 Aix En Provence Other bands I have to mention are: DISPATCH,

from the East of France, they call themselves Hatecore, but they sound like a typical NYHC band with a punk touch, they have a demotape out. In the same vein we have a band called ALL SPYZ from Gisors (North of France), they put out a first Mini CD and now a better demotape is sold. Near their area a new promising band has started, they are ZONE AFD, they sound New School with a good music quality. MOELO'S from St Brieuc put out a first demotape too, they sound NYHC too but with a punk touch, they are not bad at all, a promising band (they also do a newsletter). You also have an Old School SxE band called UP RIGHTS with a demotape out, they are from Toulouse. HARDSIDE from Paris has a more NYHC sound, they have some shows behind them as well as a demotape. In a town called St Etienne there are two good HxC bands that released a split 7" together: BAD TASTE (HxC Punk) and SWITCH STANCE (SxE HxC). There are also 2 bands from Rennes strictly composed with KDS members! STRAIGHT UP (Stampin' Brutal HxC) and AS ONE (Total Old School HxC) that has a demo live out. By now there is no vegan SxE HxC band. On the Emocore side check out ANOMIE, PEU ETRE and FIGHT THE

Well, I think that's all concerning the bands, I tried not to forget any of them, I have only talked about the best in my own opinion, there are others like Tribal Zone, Speculum, Dig It Or Die, Diatribe, Misdeal, Twilight Zone, Toxic Blast... but they need to work to improve their quality...

SUCKAS. On the Punk Hardcore side you have to listen to MASS MURDERERS and DISRUPTIVE ELEMENT they sound very good

and are very active in the scene.

Now concerning the fanzines let's say that it's also very recent, we have 100% Hardcore fanzines since 1994. Before there were just 2 or 3 HxC zines!!! I will just give a list of Hardcore fanzines that you can

EXPLOITATION (Dufour Mathieu, 3 Allee du Var, 31770 Colomiers) Done by the drummer of Headway, he has just put 2 issue out. It's a well done zine on A5 size.

IN DA TRUE SPIRIT (Tual Tanguy, 114 ter rue de Chatillon, 35000

Rennes) Done by the bassplayer of Underground Society this zine kills, it's a A4 sized with tons of info, reviews, etc... Only Brutal Hardcore I

DISTRICT (16 Bd Saint Marcel, 75005 Paris) After 2 issues they have mixed their work with the zine Self Chaos, now it's better and they do a good job! High quality zine!

DIABOLIK (P.O. Box 4, 94111 Arcueil, cedex) This is a regular 8 pages A5 format zinc. Out every 2 months this is a good job that keep everybody informed about the HxC scene as well as some Hip Hop and Melodic HxC. It's free and very well done!

DARK (Inner Rage Records) This is a new zine in the vein of Back Ta Basics, it's done by the guys from the Dark Crew, very informative, check it out!

KILL WHAT (Kelly, 9 avenue de la Gare, 34440 Nisean) This zine is done in Boston! Kelly lives over there so it looks like an

American zine on recycled paper like Inside Front or HeartattaCk_4 issues out til today. Very open

SATYAGRAHA (Sisquellas J. Francois, 24 rue de l'Arbizon, 65320 Borderes / L'Echez)
This is a good zine with tons of info, reviews, etc. Sometimes he speaks about Gothic and Death Metal. A5 size. 5 is-

ONE BLOOD ONE CREW (The Age Of Venus) Done by the singer of Right For Life this zine kills with a lot of personality and much stuff in it. SxE orientated and 100% KDS!

POUNA (Jaulin Frederic, 4 rue Emile Legrand, 16000 Angoulleme) SxE orientated zinc, this is also a good job with a lot of info, reviews, etc. A4 sized and 2 issues out.

KICKFLIP (Dudouit Thierry, 27 rue des Chennevieres, Apt 27 Bat B, 27950 St Marcel) New fanzine A4 sized and with info, reviews, Brutal HxC and SxE. He also does a SxE orientated mail-order

catalogue

Icene

DA HARDSIDE REPORT (David Mancilla, 22 Allee de Maurepas, 35700 Rennes) The HxC French Bible!! Done by myself, it's a book full of news, reviews, scene reports, etc. Brutal HxC and SxE orientated. A4 and 2 issues out. I also run a HxC radio show, I book gigs, do a mail-order, a label, etc...

ABOVE SUSPICION (Potart Julien, 12 avenue du Coteau, 94290 Villeneuve Le Roi) This is a small HxC zine entirely done with infofound on the Web. A5 sized just 1 issue out. The guy who does this is very young

URBAN SOUND (Hode Fred, 28 Bd A. Comte, 13010 Mareeille) This is an excellent zine A5 sized that supports with a big brother-hood spirit the HxC scene. A great job, 2 issues out.

SxE INTERNATIONAL ZINE (Boisleve Yann, P.O. Box 7523, 35075 Rennes, cedes) Yann had the good idea to do this with only the contribution of every SxE kid that want to contribute. It's full of scene reports from all over the world, reviews, interviews etc... Before it used to be a Newsletter. This guy run an animal liberation group.

COEXISTENCE (Olivier Bresson, 9 impasse du Ruisseau, 25400 Audincourt) A A5 sized zinc, with a few pages, some interviews and reviews. SxE orientated. 4 issues out!

ELEMENTS OF LIFE (Lepy Ales, 24 Allee F. Leger, 95100 Argenteuil) Done by the bassplayer of Seekers Of The Truth this zine supports a lot its local scene as well as the worldwide HxC community. A good job on A4 sized, just 1 issue out.

CHAOTIC WEB (Pangs Agoros, 8 / 10 rue F. Arago, 93500 Pantin) This is the first French zine on Internet!! Check it out! There is a lot of info about the scene! E-Mail nahitfol@mygale.org - www.mygale.org/03/nahitfol.

There are others fanzines and newsletters I forgot, here is a list of the lasts that came to my mind: Stonehenge, Inner Rage, Gorge, Blind, Soul Side Newsletter, Earquake, San Jam (also an Emo label), Wee Wee, Sun In My Head (with a lot of humor !), Nocif

(with a lot of Grindcore in it), No Sense, Cheval de Trole (Emozine), Thalion (Vegan SxE zinc), Murder, La Main de la Bete (Emo photozine), L'Oreille Cassee (from Melodic to SxE and Brutal HxC), Life (free), No Way Out Newsletter, La Lune Noire (also a mailorder catalogue)... Get in touch with 'em!

About the labels we don't have any big Hardcore label, but some small ones that start to do a good job for the French HxC scene. Some of them have also a mailorder list, so get in touch with them if you want your stuff distributed in France.

INNER RAGE (Dablin Jean Marc, 5 rue A. Fleming, 95460 Ezanville) Releases: 7" 's of Overcast (USA), Starkweather (USA), Kickback (Fr), Dare To Defy (USA), etc. Out soon: Split 7" Setback / Underground Society, MCD of Inhuman (USA) and some splits with Drowning, Trapped In Life...

Mailorder catalogue

DIABOLIK Releases: 7" 's of Neglect (Live), split Satanic Surfers / Seven Hate, Stormcore (Live)...
BOISLEVE INC. (see fanzines) Releases: some compilations tapes, a split CD with Personal Choice and Rawness, an international SxE CD compilation with Autocontrol, Stonewall, X-Acto...

Mailorder catalogue. SxE orientated. WEE WEE (David S., 25 rue Goudouli, 31240 Saint Jean) Releases: Split 7" Spoonful / Right For Life

HARDSIDE (Le Patis des Friches, 35310 Chavagne) Releases: MCD of Stormcore, 7" of Underground Society Mailorder catalogue

STONEHENGE (More Christophe, 2 rue Jean Jacques Rousseau, 93400 Saint Ouen) Releases: 7" 's of Fingerprint, Undone, French HxC compilation LP... Out soon: French HxC 7" compilation

Mailorder catalogue

HARDWAY (Bessac Stephen, 8 rue Bertin Poiree, 75001 Paris) Releases: 7" 's of Disciplinary Action, Confusion, All Out War and Bulldoze (only NYHC) Out soon: 7" of End Of One, MCD of Backstabbers (Bel)...

HOLY FURY (Gaillard David, 4 rue du Seigle, 50120 Equeurdreville) Releases: split 7" Pitfall / Shit Happens. His brother also does a good HxC Newsletter.

United

Kingdom

THE AGE OF VENUS (Lehuby Olivier, 5 rue du Berry, 44000 Nantes) This is a mailorder catalogue, a radio show, a gig organizer, and a future label!

MOSH BART (Loic and Sonia, 6 place Camille Pelletan, 33000 Bordeaux) This is also a mailorder as well as a gig organizer and a future label! Very active and nice people! Out soon: A.W.O.L. / Headway split 7"

NOISE EAGER (Lefebre G., Le rieu Chemin du Ferradou, 31700 Blagnac)

Mailorder catalogue

ACTS OF DEFIANCE (P.O. Box 90, 93270 Sevran) A good mailorder from Melodic HC to SxE and NYHC, also a label.

THALION (M.B.E. N•108, 19 avenue Foch, 77508 Chelle) Vegan SxE mailorder, also a zinc.

Well, that's all concerning the French Hardcore scene. I'm sorry for all the mistakes and people I forgot. I did this sincerely. Feel free to get in touch with us, and spread the word that Hardcore lives in France!!!

United Kingdom by Uriel

There's a number of decent new hardcore bands playing out in the U.K. at the moment, making a name for themselves through hand work and commitment instead of brown-nosing the morally corrupt U.K. hardcore hierarchy-cliquey bands, labels, zines etc. will NOT be heard from here, if you want stupid ass gossip and scene bullshit then check out the Simba or Subjugation mailouts, fool! KNUCKLEDUST is a fairly new band who've been playing a heck of

a lot of shows in their short existence. They play fast solid hardcore comparable to confront with a hint of the old N.Y. style in there. They've recorded a good, hard 5 song demo tape that totally rocks so if that sounds like your bag-check' em out!!(C/O Pierre, 45 Crest RD, Neasden, London, NW2 7LY,) SCALPLOCK are a band with a similar sound to Knuckledust—hard, ruff, older style hardcore and are starting to play out more. They've got a demo out now with some good lyrics relating to the plight of indigenous people and the onslaught of western civilization.(24 West ST, Tollesbury, Essex, CM9 8RJ) DEADFALL represent the North East in fins, style. Solid and heavy without being overly metallic, I'd use No Escape as a pointer. They had a tape which I think is now sold out though if you send them a blank tape and a S.A.E/I.R.C I'm sure they'll dub you a copy.(C/O Chris, 19 Pinewood RD,

Marton, Hiddlesborough, TS7 8DB) PUBLIC DISTURBANCE from Wales play tough sounding N.Y. inspired hardcore, which is similar to Rykers/Madball etc. and it is stompy stuff indeed! They kick much ass live

and their demo is brutal with 6 songs of S.W. moshstyle so check it!!(C/O Sean Mckee, Bryher, Pleasent View, Port RD,

Barry, S. Glam, CF6 29QA) A more melodic sound comes from Grimsbys IMBALANCE. They successfully

combine melody with the old skool '88 style making them an English cousin to the likes of H2O. They've got a good clean well produced tape available for £2.00/\$5.00. They are looking for shows as well so if you can help out then drop'em a line.(C/O Andy, 232 Willingham St, Grimsby, North East Lincs, DN32 9PY) AREA EFFECT hail from Manchester with their

brand of stomping str8 up hardcore combined with a scorching vocal attack. A recent rehearsal tape shows that they're heading into more '88 style

territory. They are recording a 7" pretty soon and they have shirts available. (3 Heywood ST, Swinton, Manchester, H27 OWD) WITHDRAWN from Liverpool are the U.K.'s premier Edge-Metal outfit and rock in a style that is a combination of Integrity/Carcass/Overcast. They've just recorded for a M.C.D. release on Sure Hand records though it is probably best to contact the band direct, T-shirts should also

be available by now.(C/O Chris, 108 Brookhurst RD, Bromborough, Wirral, Merseyside L63 OET) STATEMENT the one man drug-free vegan project has recorded for a full length release entitled Genocidal Justice. It was supposed to come out on Militant records though I think it's now being released by France's Green Fight records, anyway its good, Slayer inspired vegan metal. (Statement, P.O. Box 15, Stroud, Glouscester, GL5 5YJ) After 3 event filled shows, the "controversial" vegan SxE band BLOODGREEN have split up due to being banned from a number of venues and incurring the wrath of the hardcore "elite." Ex members are now involved in SxE bands WITHDRAWN and UNBORN as well as more covert activities. 'ZINES.

LANGUAGE OF THE MAD is a new zine focusing on bands who play the D.I.Y. style. The first issue contains interviews with KRUTCH/FAHRENHEIT 451/STORMCORE and BLOODGREEN.(C/O Steve, 32 Booth ST, Audley, Soke-on-Trent, Staffs, ST7 8EP) NEVER GIVE UP is a SxE zine from Portsmouth put out by a cool guy. He has put out two issues so far and it keeps on getting better and fatter, issue one features articles on str8-edge as well as interviews with Stampin' Ground, Madball, Ignite, etc. Issue 2 is double-size and has pieces on pit violence, communication, as well as interviews with Avail, Public Disturbance and Refused. (c/o Paul Bradley, Glenfield House, Furzely Road, Denmead, Hants, PO7 6TX).

The second issue of Disconnection 'zine is out now and includes interviews with Cleveland's Ascension, Spazz, No Barcodes 'zine and a corny one with Gorilla Biscuits from back in the day. Lots of reviews and a few short articles from a drug-free vegan perspective. (c/

o mark Sandwell, 9 Beechwood Avenue, Preston, Lancs, PR2 3TL). A Show of Hands is another new 'zine put out by the bassist of Public Disturbance, cut and paste style. issue 1 has interviews with Medulla Nocte, Taint, and a couple of others. Also presnet are lots of music and show reviews. I believe another issue will be out shortly. (address: Public Disturbance)

T.E.S.A. 'zine should be out by now, it's got a shitload of interviews with bands from the USA/UK/and Europe including 25 ta Life, Out For Blood, Stormcore, etc. lots of reviews and some columns. This is put out by Pierre from Knuckledust, the hardest working man in U.K. H.C. He also does distro and puts on shows in London so support this true hardcore hero! (address: Knuckledust)

Deliverance is the UK's most militant 'zine by far. Articles on ecomilitancy, direct action, abortion, etc. there is also an interview with Italy's Absence (vegan SXE metal). This is real heavy shit guaranteed to unset the P.C. police—feel the fury! (Deliver-

anteed to upset the P.C. police—feel the fury! (Deliver-

ance, P.O. Box 5, Sheffield, S3 9YH)
Echoes of Death: Edge-metal is the main course
on offer here, lots of reviews and interviews
with Deadfall, Unborn, Withdrawn, Congress, Abhinanda. Despite the lack of articles the author's personality comes
through well in his questions. (c/o Martin Robinson, 36 Staindale,
Guisborough, Cleveland, TS14 8SU,

DISTROS

U.K.)

Sure Hand have a good selection of SxE/N.Y.H.C./hetalcore releases at reasonable prices (P.O. Box 476, Bradford, BD1 1AA)

T.F.S.A. carries primarily N.Y. style hardcore from the USA and Europe (Knuckledust address)

Screams of Salvation handles the militant side of things and has a good variety of 'zines and booklets dealing with veganism, eco-defence, direct action, etc. also some of the more extreme vegan edge music is available (Deliverance address) NEWS

UK heavyweights Stampin Ground have a CD out soon on We Bite records which I think is entitled "Second to None." They've been playing shows constantly in the UK and also in Europe with the likes of Ignite, Warzone, Liar, etc. Both of their 7" ep's have been reissued and remastered on one CD. For those unfamiliar with S.G.'s sound, they have that heavy new school crunch combined with a N.Y.H.C. stomp. (Stampin' Ground, P.O. Box 65, Wallasey, Merseyside, L45 3QE)

Philippines

Philippines (mostly bands from the South Edge scene and some from Manila) by Elmer Talde

Laguna is also known ac the Strong South or the South Edge. Right now, this area is packed with lots of hc bands and kids into it. Lets start with Laguna's pioneer hc band BIOFEEDBACK. Unfortunately BFK is dead due to some members were busy with their personal jobs and careers. But Rey (vocals) is now in another band with Dennis of Cross Blood Manila called "BULLDOZED" which plays much faster and heavier than BFK. Before they plan to play in the vain of Y.O.T. or new old school bands like Madball and One Life Crew but suddenly they have decided to play in the kind of Integrity with lyrics similar to Catharsis and Integrity also with a touch of heaviness of Slayer meets SOB with moshy singalongs. Nobody has done it here before in Manila (except for those Death Metal and Crusty bands) so they're definitely a heavy unit to watch out... BFK is already dead but they have managed to release a debut cassette out under Mutilated records. They have their own original sound that made them great. You can also get a copy of their debut cass. through Rey or me. Another he band from Laguna is NFH or NEW FOUND HERI-TAGE, they play in the vein of NYHC bands, you should cheek these guys if you're into heavy hardcore. By the way, they have a new demo out now! Laguna has also a sXe band named SOCIAL OUT-RAGE, a very controversial band. They're into straight-edge. Not really SxE but they're militant against drugs and alcohol but they eat meat. (Hey, this is a 3rd world country bro's, vegetables are a bit more expensive than meat). Right now they're working for their debut demo that will be out soon. They also appeared on a local compilation cassette along with N.F.H. called "Building & Bridges". These guys do also do a newsletter called "Mark The Head". If you're into rap mixed with he, you should cheek out SKREWHEDS, cool brothers also from the south. They play kind of a Biohazard but they're much heavier! CYCO CHICKS, an all female band that play in the style of SOIA and Helmet (so they said), that's what they say here, but never seen these sistaz play live until I heard them on the radio live unexpectedly, I was surprised when I heard these girls doing SOIA songs like "Pushed Us Too far" "Injus-

tice System"... and 7 Seconds "Regress No Way" and some very good, fast, tight, strong old school original songs, you should check these girls coz they know how to rock as hard as you guys! Another good he band is LOCKDOWN, the only he band in Batangas (far south area). Heavily influenced by Madball and lots of brutal nyhc and Cleveland influences. This band is composed of young kids 16 and up except for their lead vocalist (from the legendary hardcore band INFER-

NAL WRATH) who's been in the lo-

cal scene for quite a while now and a

good real bro to Cross Blood and runs CXB records in Batangas. Too bad L.D. called it a day due to some unknown problems (like most of the bands we have here today but I've heard from Roderick that their pumping up a new group with old-school members, ex-I.O.V. axeman, Garry and Arthur ax-askals

and they'll be playing the same style as Lockdown but a different line-up. And if your into crossover he cheek out RES-URRECTED from Manila. They are formed from the ashes of old legendary he punk band IOV. I've seen them live once and they can definitely make your balls fall into the ground. MORAL ROT is Philippines crust gods. Awesome brutal power and very political. LOADS OF MOTHERHOOD a new band that play in the style of nyhc and crossover bands. A bullshit "Club Dread" band. Just check them out. O.K. There's also a Krishna band here called THE WUDS. They were the first krishna band, before Shelter, but they play more like punk. They have lots of cassettes and one CD out but all of them are in Tagalog (Philippine language). EMPTY, a new band who also plays in the N.Y. hardcore vein, the only hardcore band on Taguig, M. Manila. Also a new band but very aggressive is FKF, don't know what's the meaning of this 3 capital letters. I always forget. Damn!! The only thing I know is that they play in the style of Old school h.c. bands. TAME THE TIKBALNG, do I have to mention this band? They claim they're hardcore on a TV show (featuring local dub bands that don't even relate to the real underground) but I don't know, they were playing Slayer and Metallica a couple of years ago, in case some kids here don't know they used to be called INQUISITION and had totally long hair! Ironic eh! One more thing they charge to high at gigs and don't usually support other hardcore bands, 'zines or anything just those "Club Dread" alternative bullshit etc. Hardcore bands are now polishing their original materials for an upcoming compilation which will be put out by Guerrilla Records being run by a Filipino in New York USA.

FANZINES: "Keep the Faith" (KDF) The only hardcore zine and is now on its #4, actually its a newsletter full of local info from the South and Manila area. Done by Rey of BioFeedback and Anti Fanzine and Cross Blood Laguna. Also joining the KDF newsletter crew will be me also and I'll be doing a column or something like that. POSITIVE X is also in the making of its 1st killer issue which will contain interviews with Strife, Social Outrage, Empty, Emission, Rawness, Cochebomba and Victory rec. and also with lots of scene reports

columns, reviews, etc.. , just watch out for it!

DISTRO: CROSS BLOOD, a collective networking label is the only hardcore and I mean HARDCORE label here in the Philippines. They're run totally D.I.Y. by Rey. If you want to distribute your stuff here, just write. They are really great dudes and are more than willing to help everyone who's into hardcore. And lastly don't write to Cross Blood's old Manila address, he moved out last February. Write to Dennis Matibag, Blk. 3 Lot 20, Hope St., Dreamland Subdivision, Sucat, Paranaque, Philippines. There are tons of addresses here but it won't fit in this scene report, just write to me if you're interested in any Hardcore and punk (and Death Metal even!) bands, zines and labels.

Please write me. You don't know how much mail can lift my spirit. Traders are all welcome. Cross X Blood c/o DENNIS C. MATIBAG, ENGINEERING LAB. / UNIVERSITY OF THE CITY OF MA-

NILA, INTRAMUROS, MANILA, PHILIPPINES. Please don't put the label's name, just his name. This his place of work and they're always snooping around. The only good thing is mail reaches a week earlier than his residential address. Also write to KDF and CXB Laguna c/o Rey Bravo, 123 Sibulo Subdv., 4023 San Pedro Laguna. And lastly to me, I'm the one behind this so called POSITIVE X zinc, a SxE/hc zinc. If you want to know more about our growing scene, looking for pen-pal, trade, help you in your project, or just want to chat with me, just feel free to write me: ELMER TALDE, 133

NFH c/o Adi Jelano, #2 Balagtas St., Pacita Complex 1, San Pedro Laguna 4023 SKREWHEDS c/o Alan Sta. Cruz, Blk. 43 Lot 2, Dapitan St., South City Homes, Binan Laguna, 4024

Villa Alegre Subd., Pinagbuhatan, Pasig

City, 1602.

MORAL ROT c/o Joi Tan, #63 Amado T. Reyes St., Mandaluyong City, 1550

CYCO CHICKS c/o Roselle Manahan, 91 A Bonifacio St., Rizal Village Mkt. M., Manila, 1200

SOCIAL OUTRAGE c/o Philip Umayam, Ph. 4 Blk. 14 Lot 3, Pacita Complex 1, San Pedro Laguna 4023

LOCK DOWN c/o Roderick Castillo, J.Y. Orosa St., Bauan Batangas, 4201

FKF c/o James, 65 MH Del Pilar St., Sto Tomas, Pasig City, 1600 Well I guess that would be all. Thank for everything. Support the Hardcore scene. Brotherhood and Unity to all! Peace to all the Brothaz and Sistez chillin out there!!

Troy, New York by Eric Warner

First of all, I'd like to correct the glaring errors I made in last issue's Troy NY scene report.No,

actually, let me say that the Troy scene is a bizarre part of the Albany hardcore scene (which is unquestionably the healthiest, best-supported hardcore scene in the whole state. Ask any band that plays there.) with a (for the size of the city) large number of great bands and supportive, hilariously violent kids.

Really I shouldn't say kids, because most of the people who go to shows from Troy are in their mid-twenties. Troy and much of Upstate NY like Binghamton, etc. is very economically depressed, and as you hardcore social historians all know, economic hardship breeds tension and violence. So because of that, Troy is a dirty, violent place, with a lot of dirty, violent (but lovable) people.

Stigmata and Withstand are the two most well-known Troy bands, and they both have full-length cd's out within the past eight months. They both have more shit out right now than I care to list. War-Time Manner got back together and have a song called (ahem) OPEN SEASON on the Capital Punishment comp. along with Execution

SEASON on the Capital Punishment comp., along with Execution Style, Dying Breed, Burning Human, and Politics of Contraband. War-Time also has a split 7" coming out with Two By Four on Back

Ta Basics records. Oh, and a possible split cd with Cold As Life!

That is , if there drummer Bob 'Froggy' Agars can keep from landing in jail once again for violating an order of protection on behalf of his bitchy ex-girlfriend. Dying Breed have recorded eight new songs for a slpit 7" with Politics Of Contraband, for TTK Recordings (Matt and my label) and a cd scheduled after that. I should say barely recorded because the drummer got his shoulder dislocated by Troy's finest the second night of recording. The split should be out in the fall, and the cd

hopefully by Christmas. If you're wondering what any of these bands sound like go read last issue's scene report.

Burning Human have recorded six new brutal death tunes for a possible 7" release. Interested labels should contact the address at the end of the report. What's up Jonah! Politics Of Contraband are back after a long break, speaking of which they're playing with

Breakdown in a couple weeks. Unlike what I said last issue, they only have one demo out, which was put onto the 'We The People' comp. cd along with the demos for Burning Human, Dying Breed, and War-time Manner. Ted Etoll, promoter extraordinare put that out, along with the Common Ground cd. comp. with Skinless, End Of Line, and Straightjacket, all from the Albany area. Execution Style have an excellent demo out and areworking on new shit for a possible upcoming split cd with a secret Western NY hardcore supergroup! All of these bands can be reached one way or the other by writing to Mike Stack 232 3rd St. Troy NY 12180. Most of these bands literally live and grew up within a block or two of each other. I'm probably forgetting a few things but it'll

Listings

Troy,

New York

In addition to the distributors listed in this section in the last three issues, here are some more trustworthy distributors to contact... by the way, looking back at Inside Front #7, which came out only two years ago, it's hilarious to note that almost all the distributors I listed in it have quit by now.

have to wait til next time!

Green Hell: This is one of the biggest distributions in Europe (at least of the distributions that qualify as *hardcore* distributions! Lost and Found is a fucking profit-hungry, deceitful, remorseless corporation, anyone can tell you that), and they have always done right by us. In fact, they've done a lot to help Inside Front and Crimethlnc. accomplish our objectives, and they seem to be really sincere. I'd recommend them to anybody.

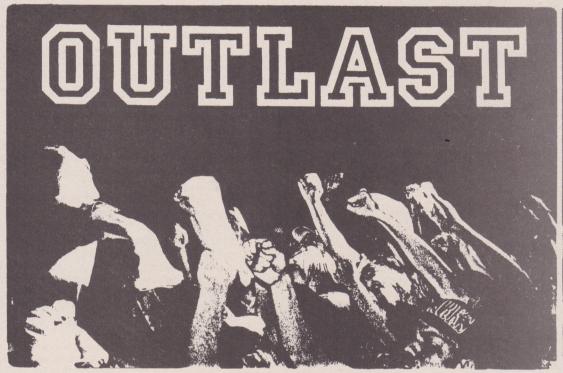
<u>Life Force:</u> () This is another of the bigger European distributors, also very trustworthy, in our opinion.

No Jobs, No Masters: (P.O. Box 41012, Greensboro, NC 27404-1012) This is basically yet another new branch of CrimethInc., formed to try to create an alternative to many U.S. distributors who concentrate on the more popular and marketable "hardcore items." They already have quite a selection, considering they just got going.

<u>Out ta Bomb Distro. and 'Zine:</u> (c/o Yoshinori Oe, 1236-20 Shimotomi, Tokorozawa, Saitama, 359 Japan) This guy seems to do a reputable distribution in Japan.

<u>Crossblood:</u> (Dennis Matibag, Blk 3 Lot 20, Hope St., Dreamland Subdv., Sucat Paranaque, M. Mla., Philippines) These guys are working hard to keep hardcore available in a nation where most people can't afford to buy imported records and CD's. See if you can help in their worthy cause.

<u>Crucial Response USA</u>: (Jason Scheller, 1121 DiSalvo St., Toms River, NJ 08753) This guy distributes all the Crucial Response records in the USA, and that includes a lot of good fucking records: Man Lifting Banner, Mainstrike, Dead Stool Pigeon, Spawn, etc.



Have I turned in to your way of life? Has the mainstream caught up with me? This is me questioning myself and ending on the top when I realize that what goes against me makes me stronger. HAVE YOU WON? Another thought rejected, a wall built around us, a wall of suspiciousness, a gorge in my mind. I'm wondering if I lost as I crouch in a corner of my mind. Have I lost? Have you won? The chains around my wrist are making me stronger in the search for light. The chains around my wrist are making me stronger in the search for clearness. The chains around my wrist are making me stronger in the search for freedom. Go, go, go... Have I lost? Have you won?

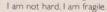
I saw this beautiful girl everyday on my way to school for over a year. When she stopped coming I thought nothing more of it. About six months later I saw her again and she was so thin. I understood that she was sick. The thing that was the most painful to see was her face. She was the one who used to laugh and flirt with the boys the most. But the pain and suffering that I saw in her face made me afraid. This society makes these girls sick. So it's time for some changes...

GUIDELINES FOR BEUTY. Until the knot around my throat. Baseless accusations of me being guilty. I never said thin means beuty. Gorge yourself with the beuty. Tomorrow she is not there. I never said thin means beuty. Take advantage of girls with complexes for the quest of beauty, which means for the quest of money.

Hardcore does not appear to be the tough thing to be in to. Like bands and major labels paints it out to be. Therefore the media and labels makes hardcore look like something it's not. That is a mask that I despise. In the end of the song I'm not saying I'm weak. What I'm saying is that the people who builds this scene of ours are very strong. They are the strong cards. But since there's no good unity between the strong cards we are fragile. DEFINE. A feeble pulse is all I feel of what is left. This hard hollow shell is so far gone. A face I never wanted forced upon me. The superior mask of the tougness I never shared. I despise the mask I'm forced to wear that isn't what I define as myself. Pictures of me blends before my eyes. The one you think is me can never fit to mine. I can feel your eyes pierce through me. But do you really know what you're starring at?

I despise the mask I'm forced to wear tahat isn't what I define as myself. My cardhouse based on the life I have chosen to live one windblow and I will fall.

The cards are strong but it's foundation is shaking. The way I'm dedicated to is slowly destroyed by your judgement.



This is not a crybaby lyric. These are my feelings before our drummer decided to quit. These are my feelings and may not give you anything. So what, I don't care since this is the place where I express my feelings. WIDE. Go! My vast storage of feelings. A part of my life slipping away. The part that taught me the most. That formed who I am - I know I should be glad that I ever had the oppurtunity. But when I'm losing my grip. I just can't feel rewarded. So now show me that you feel the way I do. I'm not begging you to keep this alive. I just hope that the feeling is still the same. Don't forget the fun we had. Don't forget the people we met. (I know I never will)

Thanx to the following: Don the demon, Brian and Inside Front/Crimethlnc, EMS and SA Mob/Brother's Keeper, Grey Days Records, Holy Fury Records, Bridge of Compassion crew, Wounded Records, Linköping Crew, Skylten, Expose zine, Retrogression zine(R.I.P), MRR, Joe D. Foster, Soumi Die Hards, friends, families and girlfriends.

Outlast are: Henrik Lindqvist, Karl Blom, Jon Lindqvist, Goran Bartol. Lyrics: Henrik Lindqvist. Music: Outlast. Recorded winter, -96/97 by Don the Demon at East Mental Hospital VBG. Photo/Layout: Pasanen. Man with flag painted by Karl Blom. For our previous releases, t-shirts, hoods and stickers write to: Wounded Records, Box193, 612 24 Finspang Sweden. Band info: B.O.C. CREW, Box 1903, 581 18 Linköping, Sweden. Send SASE, IRC or 1\$ for reply.



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Editor B. Diablo.'s Top 10 Reasons For Sticking Around Another Month:

1. Gehenna "Birth of Vengeance" 7"

2. Watching Damad play "Head Heart Hell" at the Church of Deliverance in Savannah, with a root beer in my hand and my broken nose pouring blood everywhere.

3. Final Exit "Umea" CD

4. Stalingrad side of split 7" with Underclass

5. Acme CD (if only it came with more liner notes!)

6. His Hero Is Gone (both live and on the new LP)

7. Congress "The Other Cheek" CD

8. magazines: A.T.R., DWGSHT, and anything by Al Burian (Burn Collector, etc.)

9. Kilara live, Earthmover live

10. Hard to Swallow side of split 7" with Underclass

*Two CD's I'm probably more excited about than anything on this list are the Gehenna "discography" CD (Gehenna's music speaks to me like nothing else ever has) and the Trial "Through the Darkest Days" CD-but I can't really list them, since I'm involved in releasing them. The older music I'm listening to this month includes the Zygote and G.I.S.M. CD rereleases.

Dan's Top 10 Things To Distract Him When He's Hungry

1. Food

2. Gary Numan's Greatest Hits CD

3. <u>American Psycho</u> by Bret Easton Ellis
4. The Exploited "Let's Start a War" (I finally found a copy of the LP with the lyrics!)

5. His Hero Is Gone "15 Counts of Arson" LP 6. Muslim Gauze "Hebron Massacre"

7. Merzbow "Oersted" CD

8. Kreator "Terrible Certainty" LP 9. tie: Motley Crue "Shout at the Devil"/more food

10. The Painted Bird by Jerzy Kosinski

11.* tie: Unruh 7"/Cat Stevens

*That's why we have Dan in the music department instead of in mathematics.

Richard's Top 10 Things He's Tired of Reading About All the Time in

Zines:

1. Star Wars

2.80's Metal

3. The Simpsons

4. Japanimation

5. Satanism 6. Serial Killers

Graffiti

8. Tattooing

9. Veganism

10. Straight Edge

Erik's Top Ten For Lifting and Lovin'

1. Blood For Blood-Spit My Last Breath cd

2. Breakdown-Blacklisted cd

3. Capital Punishment comp. cd

4. Cold As Life 1997 demo

5. Catharsis-Samsara advance tape

6. The Despised- Music to Drive-by 7"

7. Execution Style demo

8. Justice Unknown- This Is What...cd

9. Pushbutton Warfare cd

10. Vitality-Bloodline cd

Paul Maul's Ten Steps Closer to Terrorism

Catharsis "Samsara" CD
 Gehenna "Discography" CD

3. Alaskan wilderness

4. Bulgarian SLR-95

5. "Brazil" Movie Soundtrack

6. New Che Guevara biography

7, Glock 19 with a few hi-cap mags

8. Tom Waits/Bob Dylan

9. Bauza & Ashton Maduro Robustos

10. Heckler & Kosch MP5-A

11*. Grendel by John Gardner

*Gesture of solidarity with Dan Fuzzy Chops Young.

reviewer codes: b = editor b. diablo

r = bookworm richie rich

e = menace eric charles warner

d = live fast dan young

t = mad bomber danny "little t."

p = sacrificial lamb paul maul

Reviews. We're proud of our reviews, we don't feel like many magazines in hardcore do very good reviews these days. We try to pack each one with as much detailed information, honest evaluation, and merciless humor as we can. If you're not pleased with a review, please hold the writer of that review responsible, NOT Inside Front or our kindhearted, gentle editor. It's getting more and more difficult to compose long, useful reviews of everything that comes in here, considering the limitations on our space and time; but we try to make sure that everything from the hardcore punk community that comes in gets reviewed. The promo shit from the big corporate (or corporate-style) companies, the ones who can afford to send out a million copies of a new record blindly, well... it's not usually relevant to anything the staff or readers of Inside Front are interested in, so it generally doesn't find its way into the review box. Above all, it makes more sense for us to save most of our review space for the small, independent bands who depend upon us for exposure, rather than giving it to bands who already have a whole army of press agents working around the clock for them. Sorry, Rancid and Earth Crisis. See you on MTV!

Absinthe 7"-How I feel about this record is not much unlike how I feel about the Judas Iscariot record. Revolutionary in the sense that it is good. They took the time to arrange all of the lyrics into one of those little booklets that contain religious lessons that I always find at phone booths. Anyways, I was not bored to a drooling stupor by the creative extent to which they went to abstract the norm. The lyrics throughout are not unlike the magnitude of the lyrics found in any Gehenna song, just pure lyrical terror and wisdom: 'You're so perfect. You've perfected bowing. On your fucking knees.' I really believe that these are genuine people that genuinely want to fuck shit up for the misguided soothsayers who attempt to fill our heads with discrimination and lies. A fucking beautiful piece of art and

King Of The Monsters 8341 E. San Salvador Scottsdale, AZ 85258 Age Limit 20 "Wrong or Right For Yourself" 7": This is a lot better done than I expected. A lot better. What we're dealing with is very straightforward, moshable older N.Y.C.-styled hardcore, a little Breakdown "Sick People" in there, a little Sick of It All, definitely comparable to 25 ta Life too. In fact, probably closer to 25 ta Life than any of those other bands, with the occasional metal double bass drumming and gruff yelling vocals (fairly deep, but not nearly as deep or rugged as Rick's in 25 ta'). What makes this work is something intangible: it has energy. It's not really original, but it has an immediacy, a conviction that makes it sound like the traditional ideas they are using are original. There are some good riffs here and there (Judge could have written a couple), a couple powerful builds, a little speed, competent drumming and recording. The singer's enunciation is fine, although the lyrics demonstrate some clumsiness with English. Where I can make out what is intended, I'm excited about the genuinely positive ideas in them. Yeah, if you like 25 ta Life, Breakdown, those bands, you'll be very pleased with this. -b

Support Independent Hardcore (that's the name of this label, not just a sticker Victory records used to put on their releases until Sony Inc. started distributing for them!!), Nishi Osu Bldg 3F, 2-27-30, Naka-

ku, Nagoya, Japan

Age of Reason "7": Gorgeous red Hydrahead records vinyl. Fairly uptempo music—not speedy, but a quick marching tempo. The guitars hit a couple of chunks, but spend more time striking open chords, sometimes discordant ones. Every once in a while, the guitars throw in an interesting bit of nonstandard lead work. The second side enters with a little acoustic work, before getting back to the formula. The vocals are distinctive, though they may be the part of this band that listeners find hard to swallow: the singer has a sort of singsongy yelling/speaking voice that never really lets loose in a scream or a melody. The first song is a different version of their song on the "Over the Edge" compilation that came out a while back on Endless Fight. The recording quality doesn't hold them back. This doesn't sound exactly like your standard fare hardcore, but it's not miles away from that either, and it doesn't affect me emotionally too much. I'm glad to see the record come with a little 'zine including lyrics' (not badly written, addressing child abuse and the cycles of abuse it generates, psychological depression, violence, etc.) and some explanations. I guess they get points for being named after my second favorite J.P. Sartre book. -b

Hydrahead, address below

Acme "To Reduce the Choir to One Soloist" CD: The music comes in over the sample—an army officer informing his "underlings" that they are worthless shit-a highhat count over a sudden feedback swell—and then the vocals slice through like a chainsaw through flesh. And that is literally what this music conveys: what it's like to feel excruciating physical pain, to have your arteries shot through with thick hollow needles, your flesh torn from the jagged bone, the shot of salty dizziness when your nose breaks or a flying brick hits your forehead. And at the same time, mental anguish: what it's like to hate, powerlessly, the authorities who lord their ignorance over you, aware of what it is, parading it like a virtue and laughing with malicious glee as you twist and turn in helpless rage at their pointless bigotry and cruelty. To spit venom and fire with your dying breath, in the face of everything that kills, everything that has made the world uniformly ugly, uniformly embarrassing, fucking petty and worthless: Acme. A lashing out at mediocrity, at polite happy mediums, at all which is nice rather than beautiful, at all which is safe and obedient rather than noble, at everything in ourselves that asks that we settle for a long life of quiet desperation, that we burn "twice as long and half as bright." This is the music of emotion, as uncompromising as emotion is, music to hijack planes to, music to execute civilians to in the name of some irrational cause, music that cannot be reasoned with, cannot be shown sense, cannot be humanized. It's scary, powerful stuff. It is the reflex strike of violent, bitter, thoughtless hate against a violent, bitter, heartless world. The eighth track, the same song as the first on this discography, begins with a horrifying speech in German and I swear just from the twisted tone of hatred and self-satisfied superiority in the voice it is fucking Adolf Hitler addressing the Nazis, the fucking Nazis whose grandchildren it is making and listening to this music in Germany today. And I, too, am implicated, for when the music comes in, frothing with impotent rage; with hatred beyond all bounds of reason, that is my hatred, my irrational desire to destroy and humiliate, to destroy fucking everything, that I feel, living in a world of such brutality, of such pointless suffering, of such pathetic, stupid fragility of human life-burn it all fucking to the quick, raze it all, we've learned human beings can just as easily be housewives or assistants at the deathcamps-knowing that, how can we sit still so quiet and polite, playing video games, talking about the soap operas, as the walls of our hollow hearts crawl with roaches? Drop the fucking bombs, uncage the fucking viruses, end it all, and the more humiliating and slow it is the better. We've earned it. That's Acme. -b

Edison recordings

Ageing "fragments" 10": This is one of those Italian records that, just like the Headsman "Morning" LP that I liked so much, nobody in the U.S. will ever hear about, even though it really deserves to be heard. Maybe you kids who count on me to hate everything but ugly, violent hardcore punk will feel let down by this, but I'm really excited about the melodic metal with which this band garnishes their '90's hardcore sound. What this record has that far too many other records in this style lack is drama. When the guitars play the chunky parts, they convey real tension and intensity; when they strike high notes over the top of everything else, the notes bleed with emotion; when an acoustic part comes up, it works to sound haunting and gentle-they even use a piano in one song, that's daring, and it works out fine. The playing and composition is really strong, that's one of the main reasons they can pull off a style of music I thought had been run into the ground: they're good enough musicians to always do something exciting and fresh just when you thought you knew what was coming. There is plenty of complexity in this music, different layers working record reviews record



together to really keep the listener busy following everything, and tempo changes, etc.—everything you could ask for. The vocals might be the hardest part for many people to get used to, but despite hating this kind of high, pointed dramatic singing (like Ray Cappo does in Shelter) in almost every other context I've heard it, I think it really works with the other instruments here. The lyrics are intelligent and have some real feeling in them. The recording is great because it's clear enough for you to easily distinguish every note of each instrument, but at the same time personable enough that you can almost see them standing in the studio playing the songs when you hear it. I have to admit, despite myself, that this music wrings a lot of emotion out of me—the high guitar notes and melodies are so fucking tragically beautiful, it hurts to hear anything this beautiful in such an ugly world. -b Twilight, Marco Voltani, Via Calzolari 3, 40128 Bologna, Italy

Hey, here's a request to you Italians—one of you please put this 10" and the Headsman 12" on a CD so I can listen to them regularly,

since I have no record player. Thanks.

All Out War- Hymns Of The Apocalypse 7": Damn. Talk about nonessential. A two song 7", with both songs appearing on other releases. If you like Merauder, Integrity, double bass moshmetal with funny, hard to describe vocals, then you're probably already familiar with All Out War. Sometimes I like their sound, sometimes not. No lyrics or band photos appear in this 7", so be warned. The first side, 'After Autumn', appears on East Coast Assault 2, and side two, 'Destined To Burn', appears on the Philly Dust Krew comp., and if my memory serves me correctly, on All Out War's other 7" on Hardway Records. Decent production, predictable structure, I dunno.-e

(S.U.R. Records, po box 574, Vails Gate, NY. 12584)

Attitude Adjustment- True To The Trade 7": Wow. Long time since I've seen that name. For those of you understandingably too young to know, A.A was a political thrash band from the mid-eighties, who put out an Ip on Pusmort, among other things. This record has five live songs recorded at various points in their existence, a couple demo songs, and two studio songs from '95, one of which is a Crucifix cover, where Sothira actually sings his own song. I'd compare Attitude Adjustment's sound to Excel or DRI, fast clean thrash. An interesting 7", but not essential.-e

(Minority Productions, 2555 46th Ave., SF, CA. 94116)

The Bar Feeders 7"-I'm going to go way out on a limb by saying that this is the most brainless, candy coated, annoying record I've heard in a while, and I like it. I mean this record is covered in melody like leeches from the swamps of the New Orleans bayou. Maybe I just like this record because I don't have to criticize them for being some misinformed hardcore cock-rockers. Let me give you a rundown of the extra goodies that this record included: collectable red vinyl, two recorded prank calls, and they were considerate enough to include one of those little plastic things that goes in the middle of records with the big holes in the middle that otherwise you wouldn't be able to listen to. [Maybe Inside Font should do that—editor's note!] -d

96 Highland Blvd. Berkeley, CA 94708

Big Bubba "Just Reliable Homicide" CD: Can you guess from the name that this is obnoxious, fast, slightly messy and under-produced, straightforward, '80's-punk influenced music, with not-always-perfectly-spelled lyrics about average people being neglected as politicians and superstars get free rides, killing people who bother you, being a loser, and many less serious issues? There's actually a count off that goes "one-two-fuck-you!"-!!! Can you guess from that piece of information that the packaging is a little haphazard, the singer has a hoarse yelling voice that occasionally sounds like vomiting, and that the instructions "piss off" will be issued at some point during the record? Well, you're doing good. But, I'm confused by the punk wearing a copuniform on the cover of this CD—that certainly doesn't fit into the equation anywhere! Maybe this warrants further study. -b

Fist Fight, 40 East Washington Street, Apt. 2B, Hagerstown, MD 21740 Blackbelt "The Downfalls of a Modern Society" CD: I'll forgive them that the title is misleading (this record doesn't really go into too much detail about that subject), because this is a lot better than I fucking



record reviews record

expected. The music is nice and fast, nice and simple, straight-to-thepoint speedy hardcore, without being rehash "old school" shit at all. The transitions are good, the songwriting is decent, and most of all, there's enough of the spontaneous energy that is necessary for music like this to work. The most interesting detail, which saves them from sounding exactly like all the other competent bands in this genre, is the vocals. Sure, the textbook backing vocals rear their predictable heads occasionally, but the singer has a really distinctive voice: he sings like hardcore singers did in the mid-80's (not late '80's, mid-80's-that means he does NOT sound like a wannabe "old school" singer) and really haven't since. He yells in this angry, nasal tone, maybe like (Age of Quarrel era) John Joseph's kid brother would have sounded... it really reminds me of something else but I can't think what. I wouldn't have been surprised if I heard these vocals on the Peace compilation, does that help? Anyway, good CD, this band's next release (I'd recommend a 7" for them, so they can concentrate their skills into a small, high-density package) could be fucking great.

Sektion 8 records, P.O. Box 6111, Plymouth, MA 02362

Blindside CD: Listening to this cd is kinda like watching the special olympics. I can appreciate the effort and sincerity of the participants, but... I still feel creepy and uncomfortable watching/listening to it. Whew! Glad I got that off my chest. On with the review. This cd is typical of the sound put forth by many of the bands in the Buffalo/Erie area, which is well-recorded, Judge-influenced mid-tempo hardcore. Like Despair, Snapcase, Union, etc. However, Blindside is cursed with a hideously whiny, Christian-lyric writing wuss of a singer who ruins what would be listenable 'new school' hardcore. He speaks a lot also, in a voice identical to that fuckin' lurp from Bongwater, you know, the alternative rock band who sings about cheesecakes and how cool Jesus was. Apart from him, this band wasn't bad at all.-e

Blindside c/o Travis, 514 W. Penn St. Butler, Pa. 16001

Bloodpath-Class War tape-This is actually a really good tape, to my surprise. Five songs of super-fast Swedish straight edge hardcore. But more importantly than the cliché issues dealt with here, they eloquently speak about their frustrations with the classist system their country operates under and their music is convincing enough to make me believe they aren't fucking around with hardcore catch phrases like so many of the useless hardcore bands out there today. The music is similar to Final Exit or Refused and the tape cover is completely fucking DIY, photocopied and folded with lyrical explanations and everything. These guys obviously put a lot of effort into what they are trying to get across to the listener. Let's hope this will be characteristic of things to come. -d

Jonas Rosen, Rullsbensgatan 174:13 906 55 Umea, Sweden Botch "The Unifying Themes of Sex, Death, and Religion" CD: We reviewed the best tracks of this CD last issue, but having scammed one off the band, I still feel like I should let you, the lucky reader, know it's out there. Here we have Botch's first 7"-featuring plenty of nervous energy, crazy noises, jumping around and playing noisy hardcore with torn-throated vocals, occasional thrilling double bass, and their fucking classic cover of Orf's "O Fortuna" off Carmena Burana (that one song is worth this whole CD, I remember when I first heard "O Fortuna" actually wanted to cover it too but couldn't imagine howwell, they sure did figure it out!)—their song off the Mountain Records 12" compilation—which should be reviewed elsewhere in this issue and their first 7"-which has the same energy and intensity as their later stuff, just a tiny bit dirtier production. The CD production sounds great, and makes their music sound better than it did on the vinyl; and we get the lyrics, etc. in a quite attractive little package. OK Botch, you've summed up your past with this CD: now make a record that will earn you a place in history. -b

Excursion, P.O. Box 20224, Seattle, WA 98102

Brutal Truth-Kill trend suicide CD- Relentlessly heavy music that doesn't let up from start to finish, whether it's creeping along at an (evil) snail's pace or kicking the shit out of you from every side like a gang of thugs. Sometimes the production is a little weak. Too much

drums, not enough guitar, too much guitar, drums sound too trebly, almost like a shitty drum machine. All this definitely gives this release a unique, yet untypical character. Definitely a tasteful mix of grindcore and sludgecore. Brutal Truth's best release so far. -d

Relapse Records

Catharsis - Samara CD: Picture the most trying moment in your life- with all of the intensity, agony, severity, beauty, and mortality that it entailed- and your have entered the created musical world of Samsara, complete with a 20 page printed map of the dreams and destruction contained within. After a demo, a 7", and a CDep, this is Catharsis's premier full length, and for the first time we get to experience a forty-five minute continuous onslaught of music and emotions constructed and orchestrated to a degree unmatched by any record in recent memory. Whereas most bands have certain aspects that are stronger than others, Catharsis comes through with consistently solid performances: unique and creative songwriting full of technically complex music and genuinely amazing, ground breaking lyrics, precision musical performances in all respects. guttural, cathartic vocals and an impassioned, dark and pungent aura that emanates from the music. Most music falls short of conveying any real emotion, any true feeling, but the difficulty in making such a sensation come across in recorded music has been overcome here, to a fantastic degree. In Exterminating Angel we are given a slow, operatic intro that is droned into feedback and an agonized scream and then punctually halted and then began again with fearsome, twisting quitars and chaotic rhythm that remains throughout the song (except for a sudden tempo change in the middle)— and as you can see here, it is impossible to describe the music literally and accurately-because as with all good art, there is more going on here that I can convey in writing. The lyrics start with the present "so much, unspeakable, in the four chambers of my heart (in the torture chamber of my heart)" and move on to the lament "We burned down the candles of our youth, bathed our lifes in heart and soil" and when the Angel has done her work, a maniacal declaration erases all doubts, "I'm never coming down again." Experience this band now, live and/or on record so that in ten years you can tell your cellmate that you were into (the future legendary) Catharsis back in '97 before their roadies killed the band in their sleep. And, the elaborate packaging is superb in quality, content and effect (especially considering it came from a smaller label).-p

Crimethlnc., address everywhere.

Cause For Alarm - Cheaters And The Cheated CD- I'm gonna try to do a straight review of this cd, without getting into the pros and cons of Victory records, old bands getting back together, etc. So here we are with a cd from one of my favorite older hardcore bands, who an average member age of over 30, and a drummer who (however briefly) played in Slayer. Ya know, if it takes putting out money making stuff like \$trife and \$napcase to have the money to put out an awesome cd like this, then so be it. So much for not getting sidetracked! Anyway this cd does it all the way around for me. Great recording, tight as hell structure, intelligent lyrics, I love it. Keith sings more than yells, and it comes off well, without sounding forced or uncomfortable. Ask yourself if you'll still be into hardcore or at least thinking for yourself when you're 30. 'Fish On A Hook' stood out for me, with lyrics about being a mindless, bar-hopping consumer. CFA does a good job of putting their own twist on fast hardcore without sounding like rehash. Good for them.

(victory)

Cavity "" 7": First side of this 7": Remember what I said about the Age of Reason vocals? This guy sounds like their singer did, only gruffer. The gruffness helps, although the delivery here is perhaps a little more flat. Midpaced music, very bluesy riffs. The guitar production is really thick and full (you geeks out there will say "heavy, dude!") and the drums, etc. all sound good: The emphasis here seems to be on playing "heavy," throbbing, pounding bluesy stuff, and they do it well, but I can't help but think of Soundgarden, rock and roll, grunge. The second side begins with some grainy guitar noise, then the deep bass ushers in what seems to be a jazz improvisation distorted beyond all recognition. I'm definitely more partial to this, since it's a little more original, atmospheric, effective... on the other hand, Fudge Tunnel still did it better! Packaging? Cover by Pushead, but it's just some bright colors, no skulls this time—and there are no lyrics, just a little

recording information. Come on! -b

Rhetoric Records, P.O. Box 82, Madison, WI 53701

Chalkline "Parade" 7": Starts with quite a pretty, well-executed acoustic part, which continues for a while, an incomprehensible sample sitting over it near the end. Then the melodic electric guitars come in, with some power, and this sounds like the music on the Grade/Believe CD. That's a good thing. They toss in a few seconds of noisy, high guitar lead stuff at the end, that's good too. The vocals are screamy, typical of this kind of emo-influenced hardcore but not weak. He does some melodic singing later which isn't as good but still doesn't fall completely flat. Actually, scratch that, the singing is OK at the end of side one but fucking sucks at the beginning of side two! Lyrics about patriotism (against), the effects of divorce (they offer no answers, I guess there are none), and, uh, typical "personal stuff." -b

Toothless, P.O. Box 6731, Louisville, KY 40206-0731

Chisel 7"-I'm sitting here listening to this hipster crap, wondering why the fuck I haven't smashed it yet. I've been to indie rock house shows and scenester parties enough to recognize the soundtrack to some pretentious bunch of thrift store hippy shit-talkers when I hear it. One song is called, 'It's alright. You're o.k.' That is just not relevant to my life right now. I don't have any food, I'm being run out of town, and I have been betrayed by everyone that I know. Fuck no, it's not alright. Fuck this moog synthesizer, snap your fingers to the beat, hey! let's be hip! shite. Does the guy that sang for Rorschach really like this stuff, or is he just putting out his friends' record's? Let's pray for the

latter. -d

Gern Blandsten records po box 356 River Edge, NJ 07661

Cleanser- Grime CD: This cd starts off great, with a bizarre, pounding tribal drum beat, and sludgy, ugly FudgeTunnelish riffing. Really unusual guitar sound and unusual structures for the whole cd, these guys strive to attain their own sound, which they do. However, the vocals blow! They alternate between sing-songy crowning, and powerless cat-like yowling that can't hang with the ugly, heavy music. Melodic, sparse breaks pump in and out of the tight stinking rectum created by the brutal off-key riffing and talented double-bassless drumning, which chooses instead to put the toms and whatever the fuck else to unusual perverted use. After awhile, the vocals seem to finally fit with the music, but if they were better to begin with, this cd would've been a masterpiece. Such is life.

(NOTA Records (not the band?) PO box 654, Farmingville, NY 11738) Coalesce "a safe place" 7": No packaging! No lyrics! Nothing! Grr! Anyway, Coalesce pounds out some pretty forceful music here, great production, vocals deep and roaring (definitely similar to recent Bloodlet, although not as flat and boring), deep guitars and grainy (often very audible) bass. There are some good transitions, so they don't stay in the slow throbbing thing long enough for it to get dull; instead they throw in some faster parts (never speedy) and bend their rhythms a little. They definitely know how to craft and execute music well. Two songs. . . Above average, but I think I've said all there is to

say. -b

Edison, P.O. Box 42586, Philadelphia, PA 19101-2586

Congress "The Other Cheek" CD: By far, this is Congress' most powerful recording so far. Plenty of blasting fucking speed, plus excellent metal production, tight songwriting with surprising transitions, and amazing high shrieking vocals create the kind of real excitement and drama that good metal (i.e. Carcass "Heartwork" CD) can. I know that sounds like an advertisement for the record, but I swear Inside Front gets no royalties from the sale of this CD, I just think it's great fucking music! There are guitar solos on it, played perfectly, as if this was a Metallica record or something, and if you can handle that kind of thing they're great, they only add to the drama and technical quality of the music. The fourth song is probably the best, it comes in with a bang at incredible speed, moves through a couple classic verse/chorus's, and pulls back into midtempo metal for a few seconds before taking back off with the most incredibly fast, out of control (punk as fuck, no concern for sounding pretty!) thrilling snare drum roll I've ever heard. The fifth song gets even faster, doing some doubletime drumming where (because of the tuning: the snare is tuned really high) you can actually pick out the individual snare drum beats. That's a rare thing! And fuck, the second song is great too, with a really fast chunky riff to drive it and an unbelievably long scream at the end. The riffs here are all well written, memorable in that way that melodies are when they seem familiar the first time you hear them even though you've never heard them before. The vocals are excellent, to say it again, you can literally hear record reviews record



his vocal chords tearing as he shrieks, and even better than that, he knows what so many fucking hardcore singers today do not: how to *enunciate* so it really sounds like he cares about the lyrics. Those lyrics are actually pretty poetic too: "by the rules of a golden denial, in the rain of a forthcoming trial, on the pace of the upward spital—I overcome." The packaging includes good (comic-book style) artwork, eloquent explanations of each song, and a mission statement in which Congress dares to assert "we'd like to see the hardcore community decrease to a small community consisting of *REBELLIOUS DIE-HARD FIGHTERS WHO ARE ABLE TO CHANGE THE WORLD* rather than a bunch of trendhoppers with a sheep mentality." Capital letters and italics mine! -b

Good Life, address in here somewhere

Constraint "twelveeighteen" CD: The first time I put this on, it did nothing for me, striking me as being too similar to the other chunky midpaced modern '90's hardcore bands of this genre. Now, my system cleaned out by that Cripple Bastards CD, I'm enjoying it more. There's definitely energy here, which is crucial. The vocalist has a deep screaming voice, pretty gruff, and he usually enunciates enough to sound like he means it. The music doesn't change tempo much, but there are plenty of transitions, many of them unpredictable, which liven things up. The guitars do a lot of that "chunk-chunk... chunk-chunk" thing, and alternate it with striking open chords-you know what I'm talking about. Maybe Culture is a good comparison, but so many bands do this sort of thing these days that I can't remember any of them individually. Hey, they just started doing this unusual, post-Bloodlet, dramatic and unusual guitar thing (the end of the fourth song) that is really exciting. The verdict? This is well-played, above average modern (i.e. chunky metallic) hardcore, and shows some promise. -b Life Force, P.O. Box 101106, 04011 Leipzig, Germany

Contrition CDep: Decent, unremarkable European straight edge in the vein of other unremarkable American bands like \$trife. Enough fast parts to keep things interesting, and enough hooks in the slow parts to hold my attention. I liked the anti-fascist lyrics of this best. From the thanks list I gather this band is krishna.Or maybe just one

member is. Whatever.-e

Time For Revolt Records, /NR.10107907 Gorkwitz/ Scheiz Germany Converge "Caring and Killing" CD: A collection of all Converge's older material. Musically, Converge has a fair bit of variety on this-there are definitely some parts where singer Jake is doing the Starkweather thing, spitting unbearably tortured vocals over grinding midpace metal, but he does many other things too: speaking, yelling over faster music. melodic singing, even some emo voice-breaking crying stuff. The guitars are similarly varied, playing chunks one place, Slayer-metal in another, unusually-paced open strummed jazz chords others, heartbreaking harmonic cascades still other places-there's also some gorgeous, very nonstandard acoustic work. The drums and bass follow the patterns set by the other instrument, there's occasionally some interesting tom drumming, and the pace of playing varies quite a bit. Jake's lyrics are truly poetic, evocative and beautiful in their best moments. Converge was still sharpening their claws on this release, so, understandably, some of their experiments work better than others, but there is plenty of moving music here, and the wide emotional range of expression makes it all the more touching. The packaging includes great things-all the lyrics and recording information, photos, and most of all an explanation from Converge for the release of this CD (which also is an attack upon any kind of commercialization of hardcore—and I hope they stick to that). However, it seems like the quality of the graphics was really fucked up somewhere in the printing process (or even before that—the photos are bad computer scans, and nothing is more unpleasant to look upon that a badly scanned photo) and consequently they are all hard to read, which sucks. I wish they'd done that better, because this is a really important record. Also, the mastering of a couple old, old songs near the end is a LOT worse than the earlier songs on this CD. -b



record reviews record re-

Hydra head, 91 Hillside St. #1, Roxbury, MA 02120

Corrin "Despair Rides on Angel Wings" 7": Excellent recording. Very good, dramatic beginning: a gasping sample I can't make any sense out of, echoes, wind blowing, echoing scraps of guitar work. This makes me more predisposed to the music when it comes in: midtempo, fairly predictable, sometimes chunky, typical "holy terror" (whatever) hardcore with those deep screaming (not too well enunciated) vocals. It doesn't actually get going until after a couple minutes, when the guitar throws in a moving lead. Then it backs off into some gorgeous acoustic (above average, oh yes!) work, and comes in ten times better than it was before, with more originality in the guitars, some crazy deep vocals, everything better. The second side begins with more echoing drama, and a metallicly melodic guitar lead ushers in the more predictable straightforward slow "metal"/"hardcore" part. This part is spiced up by some leads a few minutes later, before quieting again to one of those acoustic parts they do so much better (excellent-other bands have no business doing acoustic parts after this) with a surprisingly wellused Apocalypse Now quote; this ends with a great scream, not forced at all. This band has only to learn how to play their "traditional" hardcore parts as well as they do their non-traditional parts (and improve their lyrics a little), and they will stand head and shoulders above the other third-generation "holy terror" hardcore bands. Definitely better than I expected. Hey! Ha ha ha! I was about to joke that it looks like Converge designed their cover (a painting of a crucifixion and a woodcut of an angel) when, looking at the liner notes, I discovered that I was correct! And, gorgeous Hydrahead vinyl. -b

Hydrahead (what the fuck is a hydrahead?), address below Cripple Bastards "Best Crimes" CD: The first thing that strikes you about this CD is the hilariously terrible recording quality present throughout. I mean, the quality is so bad that it practically qualifies as experimental music. I actually mean that as a compliment, because unbearably bad recording quality is indispensable for music like this: ugly, filthy, repugnant grind punk, fast as fuck (not speeding-bicycle fast, speeding-bullet fast) with occasional weird noise breaks, distorted gargling throat cancer vocals that span from high shrieking to low grunting, and general unpleasant impolite unethical mayhem. The guitar amplifiers are so cheap that the guitars sound something like keyboards. Obviously these maniacs don't give a fuck about doing anything right with their music, and that attitude pays off by investing their songs with a real vicious immediacy. These guys predate most of today's popular "power violence" (that's a stupid name for a genre if I ever heard one) grind bands, like Spazz and Man is the Bastard, and they outdo them too, if you ask me. Being from Italy probably helps. They cover Rorschach's song "21st Century Schizoid Man" (that was a joke, did you get it? fuck off!) and do it even crazier, which is impressive. Nice Grand Theft packaging, plenty of funny pictures, but couldn't the page of famous punk personalities praising their music have been used for a couple lyrics? -b

Grand Theft Audio, address somewhere around here, we promise Cycle-Roller coaster CD- This is not a well written record. They should have left this kind of whiny rock music to Texas WAS the Reason. Maybe I'm a little cynical and callous, maybe my words are not completely objective and sympathetic, but printed RIGHT on the CD it says Virginia Hardcore. I'm still waiting for that one to come out. In the meantime, leave this alternative rock crap alone, please. -d Second Nature Records PO Box 11543 Kansas City, MO 64138

Damad "Rise and Fall" CD: If His Hero Is Gone would be the perfect opening band for Systral, Damad would be the perfect opening band for His Hero. Their music is amazing in that it is somehow simultaneously hypnotic and filled with the kind of nervous energy you get from sticking needles through your flesh. The snare drum bangs away in hectic abandon, shaking your heart around in your chest, while the droning guitars carry your soul out of your body and far away. Now, the vocals. This is where Damad stands out from almost every other band in this issue, in a way that is truly exceptional. Their singer goes from bitter, disgusted growls to low, monks-chanting invoca-

tions in a singing tone to higher singing, screams, and just about every other range of vocals you can imagine. At her best moments she reminds me of Diamanda Galas. Her lyrics are really powerful, multi-layered poetry, offering no answers to the answerless tormenting questions of life, but giving them some dignity by presenting them as they really are. Excellent production, just like His Hero (OK, maybe not quite THAT powerful, but excellent still). There are parts on here some people may think aren't perfectly pulled off, but the overall intensity really carries this record. And the artwork is fucking perfect, a page and a bone-chilling image for every song. Between songs you get samples from the movie "Swimming With Sharks," which convey the general heartlessness of the world, especially the particular one we have created for ourselves to suffer in. -b Prank, address below

The Damage Done "" 7": Old-fashioned, fast, bouncy, inspired 80's punk/hardcore sounding a little like Infest or Gorilla Biscuits, perhaps. In fact, they just went from a fast punk riff into a fun danceable breakdown part, just like Gorilla B's would have done. There's an all-around lighthearted attitude that, rather than making this record seem silly or childish, really carries over to make the listener feel excited too. Hey, they just did that G.B. breakdown thing in the second song too. That song actually fades out in the middle, like it was too long and they just cut it off, weird. All right, I'm on the third song and I'm still enjoying this. The yelling singer really seems to be having a good time, and at the same time he comes off as serious and sincere. The music is simple, moving, just short of being catchy—there are plenty of singalong parts that don't seem cliched at all (that's a real feat to accomplish in 1997!). The packaging is just what I like to see, good quality without looking corporate, plenty of lyrics and clever pictures. The lyrics too are good: positive, well-composed, and addressing serious issues such as mass media misinformation and socialized pressures. This seems so fresh, so excited in its simplicity, that I'm amazed it didn't come out in 1986 (musically, it sure could have). And. . . six songs! Axel Orange sent this to me, taking a big risk. . . and he got lucky, I give this record two thumbs up! (Although I admit I'm just going to go back to listening to Gehenna now.) -b

appropriately, it's on "Young 'Til We Die" records, c/o Marc Friedrich,

Lerchenstr. 53, 71334 Waiblingen, Germany

Darkest Hour- The Misanthrope CD: Death-metalish stuff very similar to bands like Blood Runs Black, and Disengage, with some Crowbar in there also. Lots of lyrics about evil within, torment, blood, suffering, etc. No solos, or at least none that I noticed. I think that you can be as metallic as you want as long as you keep your guitar solos to a non-existent minimum. Darkest Hour definitely do justice to the sub-genre of deathcore, or evilcore, or Holy Terror, or whatever the fuck you wanna call this crap! I thought it was cool that they not only dedicated the cd to a friend who had passed away, but even put a picture of his gravestone on the lyric sheet. The vocals remind me of Citizen's Arrest. Not a bad effort.-e

(Death Truck Records, Po.box 10611, Burke, VA. 22009-0511) Dead Ideas "Where To?" cassette: Begins with a fearsome sample, background noises, a woman's voice—I don't think it's in English. The first song is excellent, it sounds a lot like the Cro-Mags "Age of Quarrel" stuff, fast, energetic, yelling vicious vocalist (reminiscent not only of John Joseph's Cro-Magnon vocals, but also of the vocals on the Blackbelt CD reviewed above)—there's a little later Agnostic Front stuff thrown in there too, it all works well. After that they have some more really good songs, punctuated by a few that work less well when they stray from the Cro-Mags/Agnostic Front stuff into less energetic rhythms. The production is raw, raw in a perfect way: it has plenty of personality and bite, clear but definitely not slick or over produced. -b Free Mind, Jordan Schiptchenski, Prohod St., #7-13; bl. 228A ap. 29, Sofia, Bulgaria

Dead Stool Pigeon "Strike Anthem" CD: Musically, this is very fast, very straightforward, almost more punk (not Discharge punk, but not diet "pop punk" either-I know, it's Final Exit punk!) than hardcoreit's definitely got a lot of energy and good recording quality, and a enough variety too (a guitar lead on the fourth song, for example, plus time changes, chord changes, backing vocals, and catchy choruses). Everything is well played, yes indeed, this is well done. Still, I think it's missing a little something that could make it a classic. Maybe their next record will meet that criteria (this record includes their last one at the end, and it's nearly as good). Politically, this band is extremely vocal about their class-conscious, class-war politics; it's great to see a band clear about what they believe, especially when they believe in something that is actually relevant. I'm not sure I agree with them about everything ("class consciousness" often becomes class prejudice, which is obviously problematic, and I'm not sure if they're fighting for nice gentle socialist working conditions or for real change in the fundamental way we all live) but at least they're up front and intelligent. A few more words in the insert (which does have lyrics, quotes from workers on strike, and pictures of them dressed up in very fancy clothes to go bowling... hm, I'm not sure how well fancy fashionable dress goes with a criticism of our capitalist consumer economy) and I might have known *exactly* where they are coming from. Anyway, this

is a good record. -b

Crucial Response, Kaisersfeld 98, 46047 Oberhausen, Germany Deadguy-Screamin' with the Deadguy quintet CD-On the opening notes of the FIRST Deadguy release for Victory, Tim Singers' voice explodes into vicious guttural noise blasts the guitars a symphony of vomitous chords and schizophrenic arrangements, but after the departure of Tim, as well as guitarist Keith, the creative nucleus seems to have gone with. I couldn't tell if the first song was actually a Deadguy song or if they were going to break into a Snapcase medley. Full of screamy anguished vocals, crazy guitar induced noise, and powerful drums, but this just doesn't size up. They even experiment with some kind of whiny vocal thing on the second song, which is very weak, and the CD ends with them playing the same droning, monotonous riff repeatedly for about four or five minutes it seemed like, which really didn't seem like a proper ending to a piece of music. Overall, a lackluster effort, and the catchy graphic design layout that worked so well for them last time seems clumsy and forced this time. Deadguy does what Kiss It Goodbye does better what Rorschach did the best. Amen. -d

Victory Records

December- Rise Of The Fall CD: This band lists Pantera as an influence on the cd booklet, so at least they're being upfront about where they get their sound. At first I liked this, but after repeated listens I couldn't take anymore. See, I don't care if your band is influenced by Pantera, but I CANNOT stand the strong korn influence here, especially on the vocals! That right there is enough to make me give these guys a short, shifty review. I mean, even if everything else about this record is a violent mix between AF-Victim In Pain and the NOTA 12" (which it is far from) YOU SING LIKE KORN.-p

(December, po box 33098, Reno NV. 89533)

Despair- As We Bleed CDep: Despair and Slugfest have always had a strong Judge influence to me, heavy at times without going over the edge into full-blown metalcore. This is competently played, mid-tempo, chunkilly drummed hardcore, without a whole lot of speed. They sound good, but I could go for more variety in their writing, because everything starts to sound similar after awhile. Except for the recording quality, (this cd isn't as clean as their 'Pattern Life' cd) this is very much in the vein of their other stuff. And I like it a lot better than most

of the other garbage on this label.-p

(Initial) Devoid of Faith "Slow Motion Enslavement" 7": I really like this Coalition label so far. They put out undeniably genuine hardcore punk music, and they do some of the most original (and, for the Larm CD, comprehensive) packaging I've seen. I imagine some of that quality comes from working next door to Wicked Witch records. This is good in the same way Substandard is, maybe even better: it's gritty as fuck, fast and furious, filthy and disgusting. During the rare slow parts I can see endless black clouds rolling in from the horizon, and the rest of the time I just feel like I'm being run over by a locomotive as the guy in the driver's seat shouts profanity at me. This moves me like Extreme noise Terror did, and the two bands could easily play together. Six fucking songs, all good ones! Eloquent, direct lyrics about consumerism, consumerism, and consumerism, different aspects of an important issue. Excellent, creatively formatted Discharge-style black and white insert-appeals to my sentimental streak for older hardcore punk. You should be able to tell by now whether or not you'd like this, but I'll give you one more hint: it will probably appeal to you more if you have had a mohawk at some point in your life. -b

Coalition, address in Larm CD review

Disbelief- Making Progress 7": I liked the lyrics to the song 'Making Progress', which is about vigilantes righting society's wrongs. Fuck all that noise about obeying laws and letting our shitty judicial system solve crime! Make your own justice! Ok, the music is to my liking also, in the vein of fast, positive bands like Vision and Verbal Assault, but with a modern feel to it. For the record, the phrase 'a modern feel to it means a slight hip hop influence in the drum dept., and chugging riffs that use a couple different parts of the scale. Yep, I like this 7" fine and dandy even though they thank God. For Christians they sure do like violence! 'Blood is shed because violence works'! I might be tak-

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ing that out of context, but what the hell. I gotta talk about something in this review!-e

(Disbelief, 12218 Rolling Hill Lane, Bowie, MD. 20715)

Disciple- Scarab 7": Unusual and aggressive sounding metalcore, and unless, it was Matt's shitty stereo, the drums have a weird bongo sound to 'em. It works pretty good though. Amazing packaging for a 7" with glossy full-color covers that look like it could be a fuckin' Cranberries 45. The vocals are raw and tough sounding, with a much more Christian lyrical content than Disbelief. Disciple also isn't as fast as Disbelief. From Erie, but they don't sound much like Brother's Keeper or Abnegation. I believe one of the members of Brother's Keeper put this out. Not a bad effort.-e

(SA Mob, po 1931, Erie, PA. 16507-0931)

Disembodied "Diablerie" CD: First of all, the title of this CD (which means, basically, "devil stuff") bothers me. If they explained somewhere, even in some song, what it means to them (is their band "devilstuff" because they're anti-Christian? Are the social forces that keep us playing miniature golf "devil stuff"?) that would help, but no, they just print the definition of the word on the on-CD artwork and leave it at that. That makes me feel like they're just taking the whole silly "evil" "scary" metal/hardcore thing at face value, which makes them look pretty superficial (that would be like if Slayer's "South of Heaven" record had been titled, instead, "Scary, Scaaaarrrrryyyyy Stuff"!). Leave it to Inside Front to spend most of the review criticizing the title of a record! Anyway, the feedback at the beginning is beautiful, and the first riff, which alternates chunks and harmonics at a high speed, is pretty exciting. Every once and a while, for the rest of the record, these exciting moments come again, but besides that, after the usual '90's hardcore equation begins (midpace, metallic riffs, acoustic moments, samples, screaming, etc.), I can't find much that truly moves me. think the vocals are holding them back on this recording: the vocalist tries his hardest to shriek and scream, but his voice doesn't seem to be strong enough to do what he needs it to. Sometimes he dresses up his vocals with spoken parts, which sometimes work, and sometimes seem to just get in the way. I think another reason why this record doesn't move me as much as it should is the recording: it's not bad, but if the drums and guitars had more powerful (better-mic'ed? better mixed?) sounds, and the whole thing was clearer, that could help. Or maybe not. Finally, the lyrics aren't evocative enough to really work, instead they come off as a little predictable. Sorry everybody, I can't love every CD that comes in... -b

ferret, 72 Windsor Drive, Eatontown, NJ 07724

Dissolve- Dismantle CDep: Metallic noisecore that does very little for me, with Milhouse from the Simpsons (or someone who sounds very much like Him) singing. This cd came out about a year ago, but time doesn't mean much to us here at Inside Front. Ok, I'm noticing a reaccuring weak spot in a lot of the stuff I got for review this issue. I'm talking about the vocals. Here, you've got a band striving for originality, with unusual timechanges, an ugly sound, and almost enough hooks, and they drop the fuckin' ball vocal-wise. Consistently weak, the singer sounds at times like a weaker Zack/Inside Out. Now occasionally the music also drifts into drawn-out, abstract, self indulgent coffee house territory, but I put most of the blame for this cd failing on the vocalist. I think they broke up anyway-e

(Elevator Music, po box 1502, New Haven, CT. 06506)

Divisia-What's left of us CD-This is a band that plays fast-paced crusty punk, but with the vocals I can't avoid the glaring similarities to Bikini Kill. However, Divisia's singer's vocals seem a little subdued when you consider a lot of her lyrical content has to do with some pretty serious personal issues that most females have to deal with at some point in their lives (rape, how the modeling industry makes females feel about themselves and their appearance, etc.) There are definitely some strong moments in here when the music and her vocals/lyrics make me want to break shit, but overall, they're pointed in the right direction, only not quite there yet. -d

Theologian records 200 Pier Ave #2 Hermosa Beach, CA 40254 Drained- No One In Control CD: I like this a lot, mostly because I was



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reminded of one of my favorite Boston bands of the 90's, (also where this band is from) Bzrker. Down to earth, choppy, metallic, with vocals reminding me of Billy Milano or Choke when he still used the stick to hit people (instead of as a homosexual sex toy). I'm also reminded of Bitter from Boston. Steering clear of most modern hardcore cliches, these guys belch out a surprising blast of hateful angry metalcore. The vocals are the best part of this. Not much double bass, more crash-cymbal riding, with Prong-styled noisy guitar riffs. Shouted choruses. Not a whole lot of fast paarts, but a lot of good dance parts. I don't know what else to say.-e

(Drained, 20 Birchwood Ave., Plymouth, MA. 02360)

Drowning Room "The Divinity Syndrome" 7": I've been told that I would like this band, but sorry, I don't think I do. The sample at the beginning is badly integrated into the music (take some lessons from Corrin!), and when the guitars come in their tone sounds a little off. When the harsh, V.O.D.-style vocals come in, it's saved for four measures, but then that fucking awful V.O.D.-style nasal singing shit happens, and I'm turned off again. The first song is midtempo (I've had to type that fucking word in every review since I started five records ago today) music, flavored with a tom-drumming part here and there, but otherwise pretty straightforward modern N.Y.C.-style hardcore stuff. The second song starts faster, thank god, actually a little speedy. The third and fourth songs (at least there are four songs here, I've reviewed too many two song 7"s today) sits somewhere between the style of the first two. The cover is H.R. Giger work. In the thanks list they accuse some treacherous friends of theirs of being "ultimate dirt dicks," and the record ends with the sample "Hallelujah! Holy shit, where's the Tylenol?"—that really makes it a lot easier for me to take them seriously. -b

Trip Machine, P.O. Box 36, New City, NY 10956

Earthmover "Themes From Everyday Life" CD: This collects the E'mover 10" with some other material. The 10" material sounds excellent here, and still carries the same punch, the same urgency, the same refreshing genuine street-level grit it had on the vinyl. Earthmover's version of hardcore punk manages to draw on the straightforward raw energy of older bands like Negative Approach and the Cro-Mags, while having modern sound quality and easily evading comparison with today's backward-looking bands. This is the soundtrack for growing up poor, sleeping in your truck through the Detroit winter, having to fight for survival and sanity, for making mistakes and trying your fucking hardest to overcome every obstacle in your path—the quitarists, drummer, and rabid yelling vocalist all hammer this home with complete abandon. The 7" is on here, re-recorded, and it certainly lives up to the 10" material now. At the end is a live set that conveys Earthmover's energy better than any of their studio recordings have yet, it makes for really good listening. The packaging is excellent, full-color and well-laid-out, plenty of liner notes, lyrics, and song explanations ("this song is about the difficulty of putting a violent past behind you"). I can't recommend Earthmover enough as a sincere, impassioned, 'one foot in the gutter the other foot in the ...other gutter' band. -b

Plus minus, P.O. Box 7096, Ann Arbor, MI 48107

Elliot 7"-Okay, okay, okay. I have to admit it. I love this record, and it's emo as fuck. It's the singer's voice. I have really liked it ever since he was in Falling Forward. The music isn't anything too remarkable, but suitable to complement his strong singing abilities. He has nice transition from soft singing (not speaking, thank goodness) to very deep, emphatic screams that are hauntingly saddening. I mean, I have ragged on emo music so much and that's because I think most of it is complete garbage, but this is emo's brightest moment. It should savor it, then slay anyone else who ever fucking tries to put out another emo record. The quality of music on one side is actually quite good, but I can't tell you which one, because these emo kids never

put labels on anything. But you'll know what I'm talking about when you hear it. The packaging is irritating and pointless like the plethora of other pseudo-artistic emo crap packaging that you get. Oh yeah, not to end this review on a sour note, this is a damn good record. How emo is that? -d

Initial records po box 17131 Louisville, KY 40217

End in Sight "Obiter Dictum" 7": Woah. The first song was decent, screaming hardcore, but in the second one. . . the singer sounds EXACTLY like the vocalist for Pearl Jam. I mean, the first song is pretty fast, simple, with a little metal at the edges and these deep, distorted throaty vocals that are not bad (although there's a sign of things to come when he says "Yeeeyaaah," like he's in a rock band, between lines). Then the second song comes in acoustically (and remains fairly gentle and melodic for its entirety), and he sings in that wailing Pearl Jam rock voice all the way through. If I didn't have liner notes (but no lyrics, damn it) I would think Eddie Vedder was in this band. Maybe if I could read the lyrics it could give me some idea why?!! Because I'm in fucking disbelief here. Anywhere, the second side—it starts out with this kind of Smashing Pumpkins dance music/ rave-influenced riff, and then there's that rock singing again. The weird thing is that End In Sight is a hardcore band, they've always been a hardcore band, and even when they're playing this music it just sounds like they're a hardcore band doing rock covers. Maybe this is a joke? I mean, the third song ends with a drum roll like Motley Crue would do at the end of their set. The final song is a hardcore song, with a mixture of screaming, talking, and then. . . that rock singing again. If they really want to play rock music because it's fun for them, OK. I mean, it's pretty clear that this is NOT an attempt for them to become more marketable, because the only people who will hear this record are hardcore kids; in fact, they're actually committing commercial suicide (this record was originally supposed to come out on Good Life records...). If they're willing to do that to play music they enjoy, then we should all praise them for it, I guess! -b

Grey days, c/o Tuomo Miettinen, Mannerheimintie 82 A 5, fin-00250

Helsinki, Finland

Eyelid-Bleeding Through 7"-This is their demo on the 7" format, and I can't figure out why I never heard it until now. Put out by the infamous Phyte records, this is good modern hardcore, and it came out in 1995. Eyelid has a skilled vocalist and they blend melodic guitars and harmonics with heavy, chunky guitars as well as can be done with those varied elements of popular hardcore. They opt to add the trendy sample-between-songs-that doesn't seem to have any relevance to the music. This is one of the few remaining straight-edge hardcore bands in the US that stands above the rest. If they toured with Trial, I'd be excited to see that show. Collector's take note: green marble vinyl. Strife who? -d

Phyte records po box 14228 Santa Barbara, CA 93107

Eyelid-...days infected CD-This is the band that Strife wishes they were, and I guess they know that since they intentionally fucked Eyelid over so badly on their tour. Good vocal abilities, heavy guitars that switch from fast to slow with precision, and technically flawless drumming. Now that I think about it, Eyelid's music is a testament to why I can't figure out why bands like Strife and Earth Crisis are so popular and bands like Eyelid are left behind in relative obscurity. The production sounds much better than the aforementioned bands on surely a much smaller budget. The CD artwork has this E(for Eyelid, you dummy.) that looks like it was drawn by the same person who did the Amebix logo. Definite bonus points. This is a tight, enjoyable piece of music. A must for fans of new school hardcore style. Typical packaging, band photos abounding, nothing to challenge the mind. -d Ammunition Records PO Box 461 Bellflower, CA 90707

Fall Silent "Nineteenhundredninetyseven" 7": The mix and production on this is top quality, really impressive: every instrument, every cymbal and guitar string comes through perfectly and completely distinct from every other. The musicianship is hard to believe, everyone is playing the most technical, talented lines I've heard, and the band is tight as a machine. Song structures have gotten even more fucking complicated and crazy than on their last release. They take a musical theme and do something different with it every measure in both songs, which is dizzying to the listener, and leaves him or her struggling to keep up. Plenty of different original use of guitar chunks, acoustic parts, sudden changes, metal metal metal. All that in itself makes this good listening. As for actual musical effectiveness, this has some parts that are really exciting, and then other parts that are impressive without really taking the listener to any great heights. The chorus of the first song is really moving when it reoccurs (especially when it comes in the last time with an awe-inspiring scream), but in the verse part the vocals sound sort of like Rage Against the Machine with their highpitch and hip hop rhythms. Vocalist Levi does some great stuff on this record, as he did on their last one, but he's definitely at his best when he's screaming hard enough to burst an artery rather than doing the hip hop yelling thing. Of course, he gets bonus points for referring to Horatio Alger in the lyrics of the first song, and for writing intelligent, conscious lyrics in general. -b

Moo Cow, P.O. Box 616, Madison, WI 53701

Final Exit "Umea" CD: Fuck, this is such an incredible, urgent, crucial record that I don't even know where to start! It mixes the elements of intelligent humor, political seriousness, sincere passion, and fucking blazing rage that all together can make punk the beautiful monster that it should be; and at the same time, it epitomizes everything that was good about the kind of hardcore music (fast, straightforward, impassioned) that was so popular in the late '80's. It begins with an agonizing shriek and a heavy "E" chord, and in a distorted voice some Swedish kid shouts "Marty Bloodpath representing from the pit, straight edge terror force number one (something incomprehensible), this is not a drill, I repeat, this is not a drill"hilarjous—and then somebody shouts off a count in Swedish, and the band hits you at ninety fucking miles an hour, the shrieker screaming "Caught the blow with my fucking head, the intent was obvious in what they said—like I really give a fuck if you can beat me at your game—". The next song is about today's pointless competition to be "punk enough": it climaxes with two guys with funny accents arguing "I'm the alternative"--- "no I'm the alternative", and ends with a sample ("look at us bickering like children—we didn't use to be like this..." "well, yes we did") that satirizes their own point by pointing out that we've always had this problem in punk rock. Before that humor can sink in, Final Exit hits you with a two-second song ("Majvy Rosen's gonna kick your fucking ass!") that reoccurs later as an instrumental. And fuck, the NEXT song is a classic too: hyperkinetic, 200 m.p.h. hardcore, lyrics about the self-defeating effects of fighting fascist violence with violence; it proves its point by manipulating your emotions with the chorus ("with chains and knives and guns we'll prove them wrong") and then shows us our own irrationality at the end as the singer shouts "and again and never again and again and never again... about our attempts to suppress violent behavior with... violent behavior. The whole CD is fucking incredible, here's some lyrics from the next few songs: "you didn't die for your country, your country killed you"—"your roles and rules, to set this faggot straight, but my lust and curiosity are stronger than their hate" (that's really fucking courageous of them to speak proudly of their "lust" when so many hardcore kids speak about sexual desire with the same disgust that Christians do)-"roles and rules, we'll kick them down and earn your fucking hate". They have a song that sounds like the Exploited wrote it in 1982, complete with blues-noise solo and chorus repeated twice at the end ("Bombs x3, mutilated victims, bombs x3, we're fucked!!"). Another song addresses the fact that straight edge is useless by itself as a mere means of self-identification in youth culture (it mentions "the ever-so-united side-by-sided pointed-fingered singalongs"), and yet another is entitled "Wife and Kids and Television Grave". Fuck, this kind of music is one of the basic things I live for I can't tell you all the things that are good about this record without telling you what happens every instant of each song. Even the band photo is hilarious, irreverent and ridiculous, a mockery of typical hardcore band photos.

To sum up: one of the things that made this band such an incredible hardcore band was that they were so punk rockthey didn't give a fuck about precedents, they used the musical traditions they came from as a starting point rather than a finishing point, they had a lot of fun, and most of all they really cared. And, in my opinion, they were the LAST relevant "oldschool"-style hardcore band; no one will ever do the simple, fast, three chord Side By Side/Antidote-style hardcore better than Final Exit and those two bands did, it's impossible (there's only so many combinations you can make of the same three chords, the same singalong choruses, and the same dancy breakdown rhythms, you know). So their last show, earlier this year, was the 'final exit' of that kind of hardcore, over a decade after it first appeared—that means rather than acting like antique collectors and starting "old school" bands, we need to look FORWARD, and come up with new ideas now! Antidote and Youth of Today were great when they came out because what they were doing was new and original, not because they were trying to recapture past glories. So, like Final Exit did, lets draw upon our musical history to move forward, not back-

record reviews record



Desperate Fight, no label address, but you can harass singer David at Bolev. 17B, 904 31 Umea, Sweden—the liner notes read "all interviews sent our way will be handed out at shows and answered by volunteers"!

Floor 7"-Let me say first that I really like this band a lot. Their music has always been very interesting and their arrangements always well done. They have taken the trademark 'Black Sabbath' sound and it their bastard son. The only thing I can't figure out is why they mixed the vocals so horribly. I mean, if they turned up the vocals to an audible level, they would be as good as Kyuss, easily. The packaging for this 7" is the best I've seen in a while when it comes to innovative ways to package a record and make it look interesting. Definitely of the Jade Tree side of things. Tasteful uses of samples as well. Another good band that has broken up. Next thing you know, the Amebix...oh, really? Nevermind. -d

Rhetoric records po box 82 Madison, WI 53701

Gehenna "The Birth of Vengeance" 7": Pure loathing, terror, the distilled essence of the heart of nightmare. Filth. Spitting out life in one final bloody gesture of disgust. When you suffer in life, really suffer, it carves out a deep space inside you, a space which then can be filled up with soul, with feeling. That is the true soul that Gehenna's dirty, ugly music possesses. It gasps, strikes out blindly, writhes as it pitches forward at horrifying speed down into the pits of nothingness. Every note on this record will stick in my head for the rest of my life, for as long as I remember what it is to feel like the shit of the world, to be despised, to starve and freeze, to lie choking with pneumonia on the floor in an apartment that belongs to a friend who doesn't want me there anymore but won't be ready to throw me out into the snow to die... until tomorrow. I can't tell you what it's like to feel if you can't feel, but if you know what that is, this record... this is the record. Lyrics: "no tremor runs through his voice, so many more will come and go and die and the worms in my heart rejoice." When you feel so fucked up and everything seems so black that world destruction seems the only hope, at least you can take comfort that it is coming fast, and feel no regrets about that one thing at least, after life has let you down in every other respect. The throat-shredded singer proclaims "this is my testimony, and for it I'll be forgiven in hell." Perhaps in "hell," in the lowest ranks of the damned, the homeless, those destroyed and rejected, his rejection of life in this world will be understood, "forgiven." Or perhaps there is no forgiveness to be found anywhere in this world, and he will only find it in "hell," in the bitter comfort six feet of maggotfilled soil, the "hell" of sweet nothingness that awaits us all. The record ends with "Cave In"—the same eight notes repeated over and over again, pounding home the nausea with repetitive, meaningless, petty life that anyone with half a heart today has felt. "Life is bitter, my heart rots, don't say a fucking word again. My body is cold and dead and I feel life cave in." -b Revolutionary Power Tools, P.O. Box 83694, San Diego, CA

The Great Brain-Satan Superman 7"-Indie rock with a lot of bass and low end. That's the only way to make indie rock listenable. I can hear the Universal Order of Armageddon influence in there, I think. When they sort of drone out and make unusual noise is when they're most interesting, but when they come together to actually play a discernible music structure, they sort of end up sounding like a Dinosaur Jr. ripoff. The vocals (or lack thereof) do not irritate me. This is an upside. Their ability to pull out of a swirling mess of feedback and bass pulses into a tightly executed pop shows strong musicianship at the very least and at times achieve quality enjoyable music. People who long to be happy will enjoy this record. -d



record reviews record

Sonic Swirl records po box 770303 Lakewood, OH 44107

Grief-Miserably ever after CD-Another member of the short, short list of top quality sludgecore bands. However, there ARE certain limitations on the creative things you can do when your guitars are tuned down to a B or whatever, so some of the ideas on this record do seem a little rehashed. But when Grief is on, they're definitely on like no one else. This is the style of music that goes on the soundtrack to the culmination and actions of all of my frustrations. There's a song called 'Straight edge-closed mind' with brilliant lyrics and a St. Vitus cover to boot. My show of the century: His Hero Is Gone, Slayer, Grief, 16, and Eyehategod, all at my house. Sledgehammer: swing, contact, swing, contact. Shovel: Dig, bury, cover up. -d

Theologian records

Griver "12": This is basically emo rock, but it's good emo rock. The recording is good enough that it doesn't hamper the music, like so many horrible emo recordings do. There is enough energy, enough variety, enough unusual songwriting here to keep this from being dull or predictable. The singer's voice can get sort of grating, he sounds a little whiny sometimes. But the thing that separates this record from so many other emo records that mix acoustic and electric parts and follow similar emo formulas is that this music is fast enough and involved enough to really convey tension and excitement. Very "D.I.Y." packaging. Not to say that this is a masterpiece, but in its genre, I definitely prefer it to its contemporaries.

Tyle-Vora, 2518 Mimosa Place, Wilmington, NC 28403

<u>H-100's "Dismantle" 7":</u> This isn't bad for messy punk rock, but it just doesn't live up to the standard set by bands like Substandard (irony about their name is deliberate) and Devoid of Faith. I don't really like the singer's whiny voice; sure he sounds obnoxious, but it lacks the fucking force I like to hear in bands like this. The rough mix somehow doesn't flatter this band like it does some of their contemporaries (let alone predecessors), and the songs aren't quite fast or catchy enough to get away with these flaws in the delivery. Still, it's not bad, and it clearly wasn't recorded with any pretensions. The lyrics are obnoxious and inarticulate, just like the vocals. Decent packaging, not too much content but at least the form is nontraditional. -b

Coalition, address elsewhere

Harvest "Living With A God Complex" CD: This starts with a real drama-pounding toms, crazy discordant guitars, and then the vocalist comes in with a really powerful Bloodlet-style deathmetal shrieking voice... it only loses a little of that drama by the end of that song, and the song is rescued from being typical '90's metallic hardcore by some faster snare drumming. After that, the CD retreats a little to less powerful regions. The recording is great, and the singer has a really convincing, powerful voice (his inclusion of some non-Starkweatheresque singing parts is daring, but not as effective as the rest of his work), but the song structure doesn't quite vary enough from the midtempo metal chunk thing to make this an unforgettable piece of work. Sure there's more variety than you get on most '90's hardcore records, I'd just like to see even more, since it's never a good thing to feel like you could predict the next two transitions in a song, and every time they start doing something original they come back to tradition before they really get going. This is certainly well done over all, though, so they may be able to find their way to some really good music by their next release. Enough packaging to list the (rather standard) lyrics, not much else. -b

Trustkill, 23 Farm Edge Lane, Tinton Falls, NJ 07724

Hi Fi and the Roadburners-Wine, Women, and Sin CD-I don't really know all that much about rockabilly music, except that the Stray Cats were pretty much the only good rockabilly band. Plenty of good times, beer drinkin' music here. Songs about going to jail, getting tattooed, picking up girls, etc. Some ska-ish music tossed in with horns and all. Overall not bad for this kind of music, although I'm sure there are better places to find rockabilly music than a hardcore(?) label. -d Victory Records

<u>His Hero is Gone "Fifteen Counts of Arson" CD:</u> Jesus fucking Christ. Remember how much I ranted and raved about Systral last issue? This band could open for them. That's a big compli-

ment, I can only think of about four other existing bands I would grant that honor to. The mix is thicker and more weighty than anything you can imagine, it rolls over you like a fucking tank, every instrument clear as a gunshot yet simultaneously overloaded, and the deep vocals have the same flamethrower effect Systral's have, though they are not as deep. There's a great deal of real variety and creativity in the playing and songwriting here, which is a real find in grindcore/crust-type music like this. The guitars do all sorts of twisted, fucked up, unexpected things with feedback and other weird noises, the singer sounds like he fucking means it (like he's clawed his way out of the tomb, back from the dead, and he fucking means it), the artwork is suitably deranged and messy, the lyrics are viciously political-this is just a great record hands down. Drawbacks? I suppose the songs could be individually a little more memorable/catchy, but they should have that down perfect next release, since when I saw them perform they were twice as good as this CD-twice as dirty, twice as enraged, twice as never-look-back furious terrorist killing machine. I suppose the title refers to the number of songs on the record (although the songs from their old 7" are also on here), suggesting that each song is equivalent to a firebomb blow against the status quo. If this music affects others like it affects me, they're dead on right about that. -b

Prank, P.O. Box 410892, San Francisco, CA 94141-0892

Hitch "Triggered Backwards" CD: This is in a major key. The recording is good quality, really clear, and powerful too. The drummer, and in fact all the musicians, are tight and skilled. The packaging has a lot of colors and the lyrics to one of the six songs. The singer sings, sings melodically; I'd like to be able to criticize him for singing in a way that bores me to tears, but he occasionally sounds a little more serious (puts a little bite in his voice), so it sounds like he cares, and so I can't really complain about that. The music has a hypnotic, droning effect; it does have intensity, in an ephemeral way. This is rock and roll, no way around that, and I'm desperate to hear something that makes me feel SOMETHING (I just reviewed the Never Only Once CD, and I'm desperate), so I want to hate this, but it's gotten the better of me, and I can't. There's some interesting metal leads thrown into the third song, and the singer even screams over them for a few seconds. Plus, there's plenty of interesting tom stuff with the drums, and the power of metallic hardcore creeps in past the melodies here and there. When I want to listen to something besides hardcore, I'll put on Diamonda Galas or Dead Can Dance; but if you want to listen to something more like rock and roll that has the sort of grooves and feeling that can be found in the general vicinity of hardcore, I guess this is pretty good. The back page says "time is the fire in which we burn." OK fuck it, if I could have gotten lots of lyrics and more band information in the packaging, and I knew these guys and saw them play every once in a while, I would say this is a good CD. Even though they play rock._-b

Machination, distributed by Good Life, address around here somewhere

Hot Water Music-Fuel for the hate game CD- There isn't a whole lot about this that isn't heartbreakingly beautiful. Very emotional lyrics, emphasized vocals, melodic guitars and genuinely intelligent song structures that collectively pull at the heartstrings of the melodic music lover in me, although I'll never admit it. The artwork for the layout is well-chosen, and they include interesting takes on the typical band photograph. This is Jawbreaker meets top-quality(?) emotional music done by people who have smoked way too many cigarettes. —d Toybox Records see Victory

Human Remains-Using sickness as a hero CD- This is the best thing Relapse Records has ever put out. This is complete aural warfare. The relationship between all the instruments is perfectly executed. The vocals are brutal and nearly unrivaled in death metal. The samples are tastefully used and the guitar work is unique like none I've ever heard. It's a shame they didn't persevere. This is the heaviest record I've heard in a long, long, time. Scary artwork, band photos and lyrics are included. -d

Relapse Records

I.D.K.- To kill for the good of the fight for the right to be right CD- This sounds a lot like old Underdog, with maybe a little Black Train Jack thrown in for good measure. Decent punk rock riffs, with interesting lyrics add up to entertaining songs. The vocals are way too loud, however.(It was produced by the singer, no less) The insert is covered with comic book style artwork and photographs of the singer. This is not bad for the mid-tempo pop-punkish music in this genre that I usually cannot tolerate. A well done effort as a first release from

this promising band as well as label. -d Bush League Records PO Box 10165 New Brunswick, NJ 08906-9998

lce Nine "Psychology and Extreme Violence" 7": This record is fucking abrasive, like shoving gravel in your ears. Sandpaper screaming, blastbeat madness, flying sparks shooting past your head from the speeding guitars, irrational transitions, electric shock therapy. A marching drum snare beat brings the second song to a close, before the third song comes in like a car wreck. The guitar feedback at the beginning and end of the record sounds like fingernails on a chalkboard. The production is appropriately dirty and noisy. There are some sort of pointless silly samples about violence, maybe they would make sense if I knew what the lyrics were, but the packaging of this 7" doesn't even include them. That sucks. There's a lot of music on this record for a 7", though, and that's a good thing here in 1997—or maybe it just seems like a lot because so much happens so fast. -b

Rhetoric, P.O. Box 82, Madison, WI 53701
Impel "Writhe in Pain" 7": The singer has a sort of singy yelling voice, that goes with the music, which isn't really aggressive, a little more reflective than anything else-in spite of having all the traditional elements of hardcore, chunky parts here and there, open chords, etc. There's a melodic solo (melodic, not metallic, melodic) in the first song, followed by a less electrical part (not an acoustic part like Judge or Slayer or any newschool hardcore band would have, rather a guiet part like Fugazi would have. . .). OK, now I've got it: this is that socalled "post-hardcore" stuff, like Fugazi, although in places (the beginning of the first song on side two) it's a little more powerful than Fugazi would play. But, the singer is singing vague poetry in a fragile voice, the band is playing at a slowish midpace, and the music never extends to any real extremes, so yes, what we have here is Fugaziesque "post-hardcore." Another melodic solo appears in the third and final song, and then the music gets a little more intense, but it's over before anyone breaks a sweat. Attractive packaging, featuring a breathtaking photo of a cloudy sky. Gorgeous swirled blue vinyl, by the way.

Ammunition, P.O. Box 461, Bellflower, CA 90707

Indecision- Unorthodox CD: I don't like the vocals, you'd think that a fat little guy like him whould be able to belt 'em out, but no. High pitched yelling that took away from the above-average song-writing. Dude, fatness is supposed to add bass and bile! Anyway, this is what I would consider modern hardcore; hiphop influenced drumbeats, with slightly complex guitar riffs and ahealthy Slayer influence. Indecision is more political and anti-religious than I expected, which is fine because I'm reviewing their cd for a political, anti-religious publication. There's nothing wrong with being political, as long as you aren't just repeating political cliches. Nice packaging, 15 songs, lyrics, band photos, not a bad effort at all. I could see these guys really making a difference. -e

(Exit, PO box 263, NY, NY 10012)

Indigesti "Lubeck Live" CD: I'm an Indigesti fan, but an unusual one, since I haven't heard anything of theirs except the recent releases of their less well known material, like this CD. I hope that doesn't disqualify me from the review section! I do wish I had heard more of the studio versions of these songs first, that would have helped me to make more sense out of the live versions (that's common sense). But even if you've never hear Indigesti before, you still might enjoy this CD; I do. It's got plenty of raw energy and immediacy, the music is fast and simple mid-'80's hardcore punk (more like Bad Brains "Rock For Light" than anything else I can think of from that era: lots of speed and transitions, eclectic influences, guitar leads, crazy singing vocals that are all over the fucking place, etc.), and the lack of pretensions goes a long way. Besides, you have to check out a band who, on their one trip to the U.S.A., thought it was more important to play Omaha, Nebraska twice in a row (at the same lounge) than it was to play New York-to give you an idea of chronology, they played with Uniform Choice that tour. Sound quality is not too bad, not perfect either. Good, informative, entertaining packaging. Come on, I just compared them to fucking Bad Brains at their peak, give it a try. -b

Vacation House, Via S. Michele 56, Vigliano B., (BI) Italy

Insurrection CD-This CD opens with the best :22 of music that I've heard in my life, including a Natural Born Killers sample (my sweet spot). The greater part of the rest of the CD sounds like Slayer fucking around at practice, however. There are some shining moments when the drums do something really fantastic or a brilliant guitar part creeps in, but it doesn't seem to ever come together as a cohesive unit. The vocals sound a little forced and unconvincing, but all the lyrics come with explanations, as well does the band name. I feel like they touch on only the broader subjects that are easily tossed around by this as well as the majority of the vegan straight edge bands without having the research to back them up: cruelty, sexism, capitalism.

record reviews record



Sure, we all know how fucking horrible all of these things are, but it seems like the interests covered here are fashionable politics and record sales. Nothing new here, including slick graphic design, with little or no feeling. The layout looks like a mix between Deadguy and Jade Tree. -d

little or no feeling. The layout looks like a mix between Deadguy and Jade Tree. -d

Life Force records po box 101106 .04011 leipzig germany

lre "" 7": Fuck, I'm really excited about this record. Musically, it isn't the very best thing we have this issue, but their hearts (and minds) are in exactly the right place, and that really translates to make this powerful. I mean, the first song is about the fucking Intifada resistance to Israeli oppression! If there's anything truly worth raging about, it's the fucking genocide and persecution that the Israeli government inflicts upon the Palestinians, which our fucking U.S. government funds. The song comes in so haunting, with singing in Arabic, it gives me

persecution that the Israeli government inflicts upon the Palestinians, which our fucking U.S. government funds. The song comes in so haunting, with singing in Arabic, it gives me goosebumps. And when the music comes in, it is spasmwracked, chaotic, abrasive hardcore punk with bursts of double bass when you least expect them, shrieking high vocals, plenty of unusual time signatures and original transitions. Ire definitely can spit outrage and disgust, they wrench the listener around mercilessly with their pandemoniacal cacophony. The second song is in French (these kids are from French-speaking Canada, where people get beaten to death for speaking English), and comes in with shrieking over a naked rush of double bass, very powerful. It addresses the savage treatment of and disinterest towards Native Americans, while people fight over such stupid shit as what language is spoken in Canada. They also do an acoustic part in it that, in context, is far more ghostly and moving than today's usual predictable hardcore acoustic part. The third song also measures up, addressing the same questions that the article "How Ethical is the Work Ethic?" did in Inside Front #9. The packaging includes lyrics (in a total of three languages, they definitely get points for thatmost Inside Front readers can barely speak one) and a detailed, intelligent discussion of the subject of each song. Excellent. All I would ask is that this band tighten up their slightly sprawling song structures, and keep working on going in the

Schema, P.O. Box 1161, Battle Creek, MI 49016-1161 Integrity "Seasons in the Size of Days" CD: The new Integrity full length is definitely an Integrity record, and definitely makes for good listening, even if it is not quite as far of a move from their older material as I'd expected. The songs still have some really catchy, powerful parts, although they really don't stray too far in style or construction from the formula of the last record they did. The experiments they try with playing with more variety work better on this record than they ever have before—the fifth song, which begins melodic (like their excellent "Jagged Visions of My True Destiny"), ends with a spare acoustic arrangement that really works, and their noise song at the end (with piano and excellent whisper track) works one hundred times better than "Unveiled Tomorrow's" on the "Systems Overload" record did, even if it is too long. The production is incredible, the best they've ever had by traditional standards (although I thought the production on their other three LP's was always really well suited to them). The solos are a step in a new direction-they sound'like Slayer-metal solos (out of control, crazy irrational solos) rather than the Metallica solos they had before (more orchestrated, blues-based solos). Dwid's voice is at its strongest ever, believe it or not-he can hold out notes forever without losing any strength or power; however, he doesn't sound quite as furious as he has before, his delivery is a little too straight. Really, there's something somehow lacking from this record overall, that prevents it from living up to the amazing work that Integrity has done before. It is a really good record, but not a truly great record. Often the

direction they're aimed, and they'll be fucking great. Well done. -b



record reviews record re-

music here sounds like it is on a record being played a few r.p.m. slower than it should be-"Sarin" definitely comes off like that; if it had been a little faster it would have had all the energy and urgency it needed, but instead it seems to be moving in slow motion. There is one thing that I know really bothers me: there are no lyrics in the insert. If they had printed lyrics it would be clearer what this record is about, and it might be clearer what is important about it; and the big individual band-member pictures they put in here instead really don't help. Integrity could go one of two directions from here: they could be content to be Integrity, to have been Integrity, and stop trying; then, this would be the last decent record they make. Or while they still have it, they could use all their potential, and they do have more talent and potential than almost any other hardcore band today, to push their music to the next level of intensity, to make a record that would render the last fifteen years of hardcore punk tame and empty by comparison. So my charge to Integrity is this: if we must live in this shit world, smothered by the mediocrity and triviality of so many pointless days of life, the least we can have is a little incredible musicmusic so incredible that for an instant it can transform the world, transfigure and transcend it—and we don't even have enough of that yet. Try harder. -b

Victory Ironside "Ecstatic Ritual" CD: A discography of all the material (minus the Stormstrike 7") recorded by this seminal European "holy terror" band. I mean, nobody said "holy terror" back in '92 when this stuff was recorded (and anyway, that term has had a sort of weird history since it first appeared—in the pages of one of the first Inside Front issues, in fact), but that's what we have here: whispering and hissing vocals, midtempo, ugly, "evil," "heavy," very metallic hardcore, played by straight edge people, with plenty of religious imagery and a doomy, negative attitude. Ironside was one of the first European bands to play this stuff, and they weren't too bad either, although a little monotonous in larger doses. The packaging has all the necessary lyrics and information, plus some hilarious, ridiculous pictures. -b

Life Force, address nearby

Irony of Lightfoot ... "" 7": Now, I know this label can afford to press records on better vinyl than this opaque United-Pressing-Plant-style stuff (UNLIKE Inside Front, I might add!). Anyway, the vinyl doesn't really hurt the sound quality, which works fine for them (though there's room for improvement on their next release). The first side begins and ends with irrelevant samples. The music is textured with fairly complex melody arrangements, with more than enough transitions and changes. It's not aggressive or abrasive, but it's not gentle either; the guitars play some unexpected leads, there are some discordant open chords struck, some chunky builds. The vocalist does a lot of this (fairly impassioned) speaking stuff, occasionally rising to a yell or scream, and adds a little singy melody sometimes. The third song ends with his doing this silly Pearl Jam "yeeeaaah" stuff as an obvious joke (he says "oh yeah" again in the fourth song) but I'm not amused. Packaging includes lyrics, typed (badly). Verdict? I'm told that this band is fairly young, and I think they need to get more mature and focused, but I think they do demonstrate some potential. -b Wreck-Age, P.O. Box 263, New York, NY 10012

Jaded 7"-More of the trademark emo sound. Nothing terribly interesting here. I guess they're broken up now, and I can only hope they've gone on to do bigger and better things. Slow to mid tempo music with off timing drums and jangly guitar that is unappealing to my ear. I will admit, however, that I may not be qualified to review this kind of music effectively, because I am predisposed to thoroughly detest anything of this sort. But as someone who appreciates quality music, or even music with conviction, or , dare I say, emotion, this is neither quality music nor emo music with any emotion. This 7" came with a little zine that I guess they put out. It includes some recommended travel spots in the US, some book reviews, some music reviews, and recommended record mailorders. -d

Witching Hour records 6722 Gates Head Ln. Indianapolis, IN 46220 Jihad "Old Testament" CD: The equation here is: brief moments of guitar melody which guickly explode into ugly, ragged, midpaced hardcore, given purpose and personality by the torn-throated screaming. During the first session of songs on this CD (which collects most of this now-defunct band's music) there are some weird overtones, from the bass perhaps, that make it sound like there's someone humming (or playing a kazoo?) in the background sometimes—that's really unusual. Anyway, there's definitely enough chaos here for the music, complimented by a rugged mix, to be harsh and abrasive. That's what works about this CD. I'll quote Andy from Earthmover, though, and say that sometimes it just lacks the urgency it would need to be truly exceptional. At least the vocals are first rate, their rage emphasizes the singer's character rather than erasing it (which is what happens to many singers today who feel like they have to sound angrythey just sound like everyone else who thinks they have to sound angry...). There's a live set at the end which helps convey the band's personality. The packaging is good, has lyrics (which are quite intelligent, as you'd expect from their Maximum Rock & Roll interview) and a couple pages of the bandmembers complaining about people who spread rumors (did that really warrant treatment in the liner notes? Isn't something more worth addressing than scene infighting?) -b

Makoto, P.O. Box 50403, Kalamazoo, MI 49005

Judas Iscariot-Harrison Bergeron Bound? 7"-To me, this is a record of monumental proportions. Not some yellow marble vinyl 7" with abstract photographs, and slick computer font band name, with glossy band/crowd shots where the band is playing to 2000 people when they opened for Earth Crisis, but when they come to your town only 4 people show up and you can't figure it out for the life of you, nope, none of that shit. What this has, and plenty of it, is text. Not some vegan straightedge, I've heard enough about generalized factory farming whining text, but philosophical, intelligent text. Each band member writes and gives you an intimate look inside them as peopleother-than-punk-musicians. This record will challenge your punk/hardcore complacency. No more memorizing catchy lyrics. I think that these guys are definitely onto something. As for the music, it easily qualifies to be an accompaniment to the package. Equal parts blasting beats, frenzied guitars, and screamed vocals, as well as some quieter moments as bridge points between each formidable vessel of energy and fury. They even had the audacity to sneak in a few horns here and there. Wise up, and support intelligence in hardcore. A definite breath of fresh air. -d

Mountain records po box 220320 Greenpoint post office

Brooklyn, NY 11222-997

Justice Unknown- This Is What Rage Is About CD: Justice Unknown has the exact opposite singer from Indecision: a skinny guy with a big, deep as fuck voice. Indeed, the vocals on this cd are fuckin' great, roaring and growling like a charging bull-moose. Tight, atypical moshmetal, with wicked chunkiness. Lyrically they could use some imagination, but I think with time and experience they'll improve. One great line is "I wiped my ass and saw the face of Christ". This is one of the better cd's to come my way, even if they are being dangerously naive by saying "Rage Against the Machine Are Communist Scum" on the lyric sheet. No, ratm are clever capitalist scum who use their commie/leftist hiphop schtick to fatten their already substantial bank accounts. Funny isn't it? They've gotten rich by crying about the very system that enables their success.

(NOTA, po box 654, Farmingville, NY 11738)

Krakatoa "Clouds Burned By Sunshine" 7": I expected to hate this, because it looks like very predictable emo from the packaging (a pretty picture of a landscape). But my expectations were immediately changed when it came in with an excellent recording, lead guitars playing some fairly haunting lines. It pulls back for a second as the singer speaks (yes, in that fragile emo speaking voice), then breaks out again as he starts screaming (yes, in that torn emo screaming voice, but it doesn't sound so weak as to be unconvincing), and the song alternates likes that. The other song starts acoustically (yes indeed, with that distorted emo speaking that happens at times like that!) before starting to "rock" again (shit, and the singer is singing like he's in a "rock" band too. . .). It's not really aggressive at any point, but the powerful parts are indeed powerful, and the record definitely accomplishes what it is supposed to. Packaging contains the necessities (lyrics, requisite photo of young white male holding microphone, band history listing bands that developed from this one: Harvest, Threadbare) and nothing more. This is not groundbreaking, not really my thing either, but certainly effective in its genre. -b Second Nature, P.O. Box 11543, Kansas City, MO

Kurort "Oslo" 7": OK, I'm thrown a little off balance by this one, I guess that's good... Generally, it's fast, but there are no cliches here, in fact there's nothing I can predict, and just when I think I've figured out what they're doing in the fast parts they go into a funkish acoustic part or something equally unusual. It's not complicated stuff, in fact it's pretty simple stuff, but the details (where the transitions are, what they do with their riffs, the general song construction, etc.) throw me off. The vocalist doesn't scream, he just yells, in a voice that is very real and has enough strength to work. The lyrics are NOT IN EN-GLISH, for the first time in about two issues of reviews. That's just fine, of course, since the lyrics are listed in English in the packaging. The lyrics are probably my favorite part, although they are equally offputting: they are sort of abstract, but abstract in a poetic sense rather than a vague sense. Here are some lines: "Be honest: nothing will change the human urge to destroy. Living space gets smaller and smaller. Especially in our heads." And, the entire lyrics of their song entitled "H.I.V.": "Virus. Me or you. No more brothers, no more sisters. You or me. Love is a riddle with giant holes. Love is gangrene. To the sea. Why? Why? Why? To the sea." -b

Conspiracy, Lange Leemstraat 388, 2018 Antwerp, Belgium

Land of the Wee Beasties "" 7": This is another Sunney Sindicut record, from the inner circle of the emo conspiracy, I believe. Honestly, though I can't enjoy any of this music, for whatever reason, I sort of get a kick out of the whimsical quality of a lot of the Sunney S. releases. I mean, the name of this band is hilarious, and the packaging of this record (though spare and low-quality) is sort of appealing in its handmade appearance. Musically, it's all acoustic, pretty, gentle, with bad production and singing nasal vocals that I find unbearable. Actually, the second song on the first side is a sort of emo version of a reggae dub, with the echoing drums and everything, and I enjoyed it—very original, good atmosphere, creative. -b

Sunney Sindicut, 915 L St. #C-166, Sacramento, CA 95814

Larm "Extreme Noise" CD: Fuck yeah. I shouldn't have to tell you more than what this CD includes for you to understand why I'm excited about it: 1. seventy-one minutes of messy, noisy, punk rock, completely carried away by its own boundless energy and remorselessly disrespectful to all musical expectations. That is the total of all the music Larm ever recorded, and while it's far from pretty, it's got a lot of spirit, enough adrenaline to last all 71 minutes, and there's even a fair bit of variety in the musical experiments they try. Above all, speed in the music. 2. Two different fucking booklets! One, listing all the lyrics and recording/release information (75 songs in 71 minutes, and yet the lyrics are all pretty intelligent and interesting!). The other contains some really eloquent essays by the members about their goals and experiences with the band. The layouts are tasteful and attractive, and contribute to everything else in this package just as they should. Every fucking discography should be done this way, with 36 pages total of vital information, seventy minutes of great music, and durable packaging to hold it all. Fuck it, every goddamn record or CD should be done this way, discography or not!!! -b

Coalition, Jeroen Vrijhoef, Visotterstraat 54, 6532 CK Nijmegen, Netherlands

L.I.G.H.T.- Good Solution CD: I was told that this band's name is an acronim for 'Living In God's Harmony Together'. Now, I'm trying to be open-minded at this point in my life, but you'd better have some awesome music to back up a ridiculous band name like that. Honestly this is the worst shit out of Cleveland to come my way in a long time. Horrible whining vocals that change into a BoneThugs rap style frequently, with melodic, alternative rocking, quicksand influenced music, that also shares common ground with ekindel, Snapcase, God I hate this shit!!! Way too much melody and introspective wimpy touchyfeely thoughtfulness. I gotta ask, if Cleveland is such a hard scene, then why the fuck hasn't this band been beaten to a pulp by now?!! Honestly, this shit is like a nail in the hardcore coffin for Cleveland!-e (Uprise Records, po box 360141, Strongsville, OH. 44136)

Litterbox 7"-This is unlistenable. It sounds like a bunch of drunk punks with a drum machine. The mix is absolutely horrible, which very well may be intentional. I'm sure their hearts are in the right places, and I think I heard some lyrics about eating all of someone's food while they're away, which I can relate to, but other than that, this definitely leaves a lot of room for improvement. I think they may have been a bit hasty in their decision to record some songs. Maybe some more practice is in order. -d

Axhandle records 35 Sunnyridge Rd. Spring Valley, NY 10977 Lockjaw-Gutted 7"-From out of the cracks somewhere in NY, I think record reviews record



Buffalo, comes one of the best tough guy hardcore bands I've heard in a while. They demonstrate masterful guitarmanship, as well as using the drums to effectively put emphasis on all the right parts, and blended with a mid 80's NYHC style of aggro vocals, which makes for hardcore that leaves you bruised and beaten, yet craving more. Very aggressive lyrical content and a packaging layout demonstrative of top quality hardcore bands releasing music these days. This label seems to have a tight grasp on finding the right people to work with and doing what the fuck is right for them and ignoring the status quo.

Thank The Knife records po box 10282 Rochester, NY 14610

M.I.J. 7"-This sounds a lot like the Promise Ring. What else do you want me to say? The lyrics make for good poetry. They do this cool stop/start thing one time on the record. Their singer knows how to sing very well. You would think that eventually someone will be compelled to do something new and interesting. Don't get me wrong, this is top-notch whatever it is. I'm just making it my whipping boy instead of saying it sucks, which it doesn't. The production is good, not that typical super-trebly guitar jangle that kills my eardrums. Very tight musicianship. These guys are not imposters. I'm just tired of twenty really good bands playing variations on the same song. -d
One Percent records Minneapolis, MN 55414

Miltown 7"-This is a rock-n-roll record. Catchy hooks, pretty singing and everything. The songs sort of sound the same, and I hate to make a pop culture reference, but they remind me of that MTV band, Bush. The lyrical content seems to be of a higher quality than MTV caliber bands, to Miltown's credit. Like I said before, I'm not an expert, only a critic. And that makes me an asshole by default, but I have to be an honest asshole and admit this is the furthest thing I've heard from hardcore since the last time I turned on MTV. -d

Hydra Head records po box 990248 Boston, MA 02199

Never Only Once "Saving Grace" CD: Good quality recording, much better than I expected. I mean, this is pretty damn good production. Lots of strummed open chords, only the occasional chunk, and that kind of singing that bands who are "progressing beyond hardcore" have—yes, dear readers, this is rock and roll. How do I describe that kind of singing? Well, it's melodic, like it carries a tune, but still kind of throaty, and people who sing that way always do it with this weird accent that I've never heard anyone actually speak with (imagine a Rock God wailing "yeeeeeaaah!" and you'll know which accent I'm talking about). Spare packaging, does include lyrics. I guess I should cut them some slack for being from Vermont, and for doing this in a pretty low key fashion, although I don't really get the impression that the "D.I.Y." thing is a really big deal to them. If I love records, I can write good reviews of them; if I fucking hate them, I can write even better reviews; but this one, God, I wish I could feel something about it about it are the service of them if I love records, I can write good reviews of them; if I fucking hate them, I can write even better reviews; but this one, God, I wish I could feel something about it and the service of the ser

Pressure Point, P.O. Box 907, Colchester, VT 05446

Ninefinger-Ninefingered CD-This is incredibly bad, and I can't believe that it has Mike Dean from Corrosion of Conformity singing on it. It sounds like someone got him really really drunk, beat him up, and told him everyone in COC quit and that he had to do and he had to do a new album in twenty minutes or less, complete with a cover of Motley Crue's "Dr. Feelgood", which, uh, makes the original sound good. Slow, droning, bluesy tuned-down guitars, lazy, babbled vocals, and sloppy drumming comprise this effort, for a lack of a better term. Real slick layout, real bad music. Not a good combination. -d

Too Damn Hype Records

None Left Standing- Stingray Candy101 CD: Right off the bat I'm reminded of my wusscore favorites Enkindel. And where there's Enkindel, Fugazi and terrible commercial indie rock aren't far behind. Rock production, rock structure, why the fuck did you send this crap to Inside Front? 'Be my Sweet-talker, I'll be your tightrope walker'. Yeah. You do that.-e

Rhetoric Records, P.o. box 82, Madison, WI. 53701

N.V. Le Anderen- Sound Of The Streets CD: This time Grand Theft Audio throws me a curveball by putting out a cd comp. for a Dutch Oi!



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band, one that I've never actually heard before. Anti-Fascist, and very young looking from the many pictures in the booklet accompanying this cd. Well-recorded streetpunk that reminds me of Last Resort and 4Skins, and actually sounds pretty damn good. It's odd to me that a Dutch singer would have an English accent, or maybe he just has a Dutch accent and I'm too ignorant to recognize it. I feel so guilty. I'm being accent-ist. This band showed great wisdom by having an antihare krsna song on here, that was written a good five years before the krsna movement showed it's ponytailed, beaded head in our movment. Then again, I'm struck by how intelligent most of the lyrics for NV Le Anderen were, considering the time this material was originally released in 82-86, and let's face it; Oi! bands are not typically known for their intelligent lyrics. I can relate to this cd better than much of Grand Theft's other releases.

(Grand Theft Audio)

One Day Closer "Unconquered" 7": Coalition, which gets points for having a logo that reads "fuck music," also gets points for releasing a variety of music. The last two releases I reviewed were dirty punk, while this is modern straight edge hardcore-still with the same inventive packaging and sincere approach. Good work. The music on the first side of this record is nothing really groundbreaking, midtempo chunky stuff with the occasional guitar lead, but it's played sincerely. This band has apparently been compared to Unbroken, and I think that's not a far off comparison. The deep screaming vocals sound very Unbroken-esque, and the guitars have the same metallic sound too. Their drummer is better than the guy in Unbroken was, he can do some decent double bass, etc. The best work is the fast material on the second side, it has real urgency and stands head and shoulders above the first side in my opinion. The packaging is creative and the liner notes are excellent (showing real intelligence in their stance against the status quo), but the lyrics could be a little more original (they seem to focus mostly on being straight edge, and even warn those who live a "life of intoxication" that their "actions shall be judged"...). I think that "Big," who plays bass here, is the same Big who sings for Mainstrike, another European band that I really like. -b Coalition, address at Larm CD review

Out For Blood- Strive To Survive CD: Metallic moshcore excellently recorded, great vocals that remind me of Tommy Rat (Rejuvenate). The music is like a simpler Merauder, with lots of hooks, one mosh part flowing into another (no pun intended). It still amazes me, how these European hardcore bands learn English so well, when I struggled with freakin' Latin in high school. Breakdown comes to mind, and Enrage. This cd drags at some points, but that's gonna happen with most releases. Out For Blood are at their best during their their fast parts which unfortunately aren't frequent enough for this reviewer. Lots of shouted choruses like... Biohazard. Which is fine, except I like a bit more speed with my European NYHC. Other than that, this is pretty good. Sure it's unoriginal, but that's gonna happen when

everything's been done. -e

(RPP, Av. V. Olivier 10A/67, 1070 Brussels, Belgium)

P.E.L.M.E. "Relax With..." CD: We're seeing an interest in "experimental music" (whatever the fuck that is-shouldn't that be ALL music?) coming from a number of different corners of the punk community right now, and now one of those corners is Grand Theft Audio. On this CD, there's a fair bit of very distorted screaming over speedy drums, often with a distorted guitar in the background where you can't quite hear it like you usually hear a guitar. But there's plenty of other weird things that sound like keyboards, strings, bells, and many of the songs are written differently than the stuff around them (there's a pop love song written to guns that starts out really radio-friendly, for instance). The lyrics are generally intended to be shocking and obnoxious, though I'm not sure if in 1997 I can really be moved to outrage by a song about using steroids and killing people. On the other hand, some of them are right on (viciously satirizing pop star angst, attacking pseudosatanist half-wits for misusing Nietzsche quotes, etc.). Anyway, to be able to carry something like this CD off as well as they do, you actually have to gather together some pretty talented musicians, I think, so we should give them credit. But I'm trying to imagine an Inside Front reader getting something of real value out of listening to this CD, and my conclusion is that it works more as novelty than as anything else. A side note-having talked some to Brian from Grand Theft, and reading these extremely antisocial and violent lyrics, I'll be damned if Brian isn't in this band ... -b

Grand Theft-address nowhere in this issue! If you want this CD, you're

fucked! Too bad! (evil laughter)

The Proles "Thought Crime" CD: The first four tacks on this CD are from a reunion-type thing, fourteen years after this band broke up (and even those are now three years old now). Parts of the second song sound a lot like the Clash ("do you want to make tea at the BBC..."). But more than that I'm hearing here the sound of the "ever fallen in love with someone you shouldn't have fallen in love with" Buzzcocks (god I fucking hope that was the Buzzcocks, it's been so long...)—in fact, their music reminds a fucking lot of that song. A little Angelic Upstarts in the very melodic, high, extremely dramatic vocals too (once again, I hope I'm remembering correctly). I'd even say that where their music isn't like the Buzzcocks, it's like the 'Upstarts (when the 'Upstarts weren't experimenting with reggae, etc.-that was the 'Upstarts, right?)-in fact, the song that just came on sounds more like the 'Upstarts' reggae-esque stuff... None of this name dropping will help the typical Inside Front reader, I'm sure, so to sum up: this is simple, melodic, rock and roll, street-level and grainy enough to qualify as punk, but bouncy and sugar-sweet enough in places to alienate someone who considers Extreme Noise Terror to be premium punk. Their oldest recordings are the best, I think: the most direct, the least overdramatic. Of course Grand Theft has given us plenty of packaging and notes (although I wish we got more lyrics), and their remastering gives the illusion that the original recordings weren't godawful. Reading the liner notes, I learn that the Abrasive Wheels opened for them-I guess that's to their credit... Now go listen to the Angelic Upstarts, Sham 69, and the fucking Last Resort song "Freedom"! Especially if you've never heard them before. -b

Grand Theft Audio, 501 West Glenoaks Blvd., Suite 313, Glendale,

Psywarfare "Holocaustal Angel" 7": Those Cleveland people are finally starting to get somewhere with their noise experiments. Whenever you enter an entirely new genre, you're bound to just stumble around for a while, trying to get your bearings; and there was a time when Psywarfare was definitely doing that, but it's past. I wouldn't say that this stuff can really evoke powerful emotions yet, which is the mark of great music, but you can tell there's more confidence and skill now. There's also a fair bit of variety: track one is haunting at the beginning, and really exceptional, until the distorted noises begin (they're interesting, but can't live up to the threat of the haunting introduction); track two sounds like rave/disco music played with scraps of backwards noise; track five includes some interesting vocal manipulation at the end, while the other two feature more hypnotic noises and vocals with heavy effects on them. The packaging Wicked Witch has supplied is phenomenal, all shiny silver and black. -b

Wicked Witch, address below

Pushbutton Warfare CD: That's more like it. Fast picked riffing, raw, throaty vocals, excellent breaks, violent lyrics, good packaging, good hooks, this cd has got a lot of heart. Plenty of good, tight fast parts. Justin no longer sings for Pushbutton, but from what I hear their new singer (who actually sang for them before Justin) is just as good. Man this rips! I could compare this to a tougher old Leeway, and I think I will. Less rock than Leeway, this cd does what so few others can, and that is, it holds my attention! Well-written songs, that are pretty original for this style. I think a couple of these songs appeared on their demo, in different form. For awhile Pushbutton was getting out and about quite well, busting their asses. Hopefully they're still together and perhaps just taking time to write new stuff because they've got a damn good thing going! Jesus, I just cannot get over how fuckin' good this is. And if my memory serves me correctly they only charge like 6\$ or something! Who says you can't have DIY tough-guy hardcore?!!-e (Crazy Man Records, PO box 521, Hadley, MA. 01035) (413) 253-2719 http://www.avisions.com.

Quixote 7"-This is mediocre power pop emo music. The lyrics were actually interesting to follow along with the music until I got to the spelling errors, which just annoyed me. There are, to be honest, a few points on this record where they play some musical arrangements that are saddening to my heart, but this is probably more likely attributed to the fact that EVERYTHING in my life sucks right now. I guess some of these people are also in Jihad. Well, I would honestly rather hear a Jihad record. File under Promise Ring. -d

Makato recordings po box 50403 Kalamazoo, MI (NO FUCKING

The Rickets 7": I don't have the final packaging for this, but just to

give you a foretaste: this is messy, youthful punk rock played by some kids who are obviously enjoying themselves. It doesn't break out of any of the traditional formulas, but at least they don't seem bored. Inarticulate lyrics about rioting against white power and the white house, television, etc. that come off as funny in their lack of discretion, moderation, or any seriousness. -b

Kids United, 9328 Raintree Road, Burke, VA 22015

Rubbish Heap "Path of Lies" 7": Sometimes this band does simple things that I've heard before a million times (like breaking out into a doubletime speedy part, or doing a pounding build with tom-drumming) but somehow they manage to really fucking move me. That only happens a few times on this record. but I'm still impressed by that, and the whole record is pretty good; the energy and immediacy necessary to make a record like this work is here from beginning to end. It starts with a sample of a woman telling about being abused, which is pretty serious, fearsome stuff. The bass is rugged and deep, the quitars are rough, tough and grainy, and in fact so are the screaming vocals. The mix is clear without being so perfect that the music loses personality. The songs are well-constructed, not too predictable, with speedy and midpaced parts (maybe a few more midpaced parts, but they don't get boring or repetitive, because there's more than enough variety). Packaging is excellent, it's all rough and dark (in keeping with the music). and features a handmade-looking (i.e. personable) many-page booklet with lyrics, plenty of original artwork, and eloquent explanations of the lyrics and the band's intentions. From the booklet: "I watched the clouds rushing by, they have nowhere to go, and yet they waste no time getting there; up to you now to make a decision, there's no much time left. ... Or are you ready to die?" -b

Conspiracy, address above

Six Going On Seven 7"-This label, Hydra Head, has 666 all over everything, and I have to say from the music I've heard so far, there's more evil in my breakfast cereal than in any of these records. Crafty packaging, super-poppy music that at times is almost a clever disguise for their Fugazi influence. This record kind of makes me feel like I'm taking a walk in the park, which annoys me right now, because with my luck as it is, I'd probably step in a pile of dog shit. There's also an element of Doghouse records emotional type business going on here if you listen closely. This is not at all a bad record, it's just either too melodramatic, or too happy, and I can't figure it out and it's pissing me off. -d

Hydra Head

16-Drop Out CD-From the first notes, I knew that this was going to kick my ass. This music is so heavy that the bass rumblings from my speakers made my CD player start skipping from all the way across the room. If you like doing push-ups, this is good push-ups music. It sounds like the drummer is hitting his drums with a baseball bat. The vocals are not altogether impressive, but to me they are secondary to the pounding rhythms of the music anyway. I think that they got the name 16 from the amount of BPM's (beats per minute, you dummy) each of their songs are. Slow, dirty music akin to Eyehategod, only better production. This CD packs the kind of punch that this brand of music needs in order to be effective. 16's music makes me want to hurt you. -d

Theologian records

Slugfest CD: I remember these guys being pretty good live, and they were better than many of their Buffalo peers from 91-93. This is a discography of sorts, and it's pretty good. Slugfest was one of those bands that was just a little afraid of going over the edge into being "too metal", and it shows in their music.Scott's new band Despair is virtually indistinguishable from Slugfest, same style, same structures, etc. Very much like Judge, with less fast parts, and more chugging stomping parts.Enough catchy parts to remain memorable. It's weird to me that so many people consider this band to be 'old school'. This isn't quite my cup of tea, but Slugfest was quite good in their time, and judging by how many bands sound like them now, they influenced quite a few people. -e

(Initial Records)

Speaker Killer "Scale Sheer Surface" 7": This seems to me to be a more abrasive cousin of pop punk, played in a messy, yelling, shouting breaking things kind of way. Maybe not pop punk, but something like that. The singer yells or talks (a little obnoxiously), or adds a little melody to his voice sometimes, and the band plays quickly, even exploding into triple time bursts for a fair bit of the second song; the bass does song funkish stuff sometimes, sometimes the guitars play

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messy harmonics, I don't know, this is unusual and off-putting. OK, I'm listening to the third song now, and there's no resemblance to pop punk, it's just a lot of remorseless noise, loosely structured around that funkish bass. I really don't know how to react to this, to be honest, and neither would you, I'll wager. Now they're playing a little pop punk again—now they started just making noise again. Now a little funk. Noise. Hmmm. -b

Conspiracy, address above

Splintered 12 CD- This is the record that nearly made me never review another record as long as I lived. I'm a pretty smart guy, and I couldn't think of anything objective for the life of me to say about how bad this is. If you remember the band at your high school that played college rock cover songs in the talent show and got all the girls, well, now they've obviously decided to put out a record. I think they did the CD insert on the broken ink jet printer they must have stolen from the high school they attend. They'll probably get signed to Victory. -d Shiny Shoes PO Box 459 Haverhill, MA (no zip code, come on now guys...)

guys...

Stickfigurecarousel "7": Comes in with a chunky build, which crashes into noise as the record starts. What we have here is some noisy. (emo-influenced?) hardcore, with bursts of speed and discord, quiet parts, sudden explosions of melody, and that torn screaming that we've sort of come to expect with this kind of music. There's an incredible moment during one quiet part where it sounds like there is a woman with a beautiful, echoing voice singing in the background, and you can't quite make it out to be sure. That was really good; it happens again in the third song, and is probably the high point of the record. The transitions and occasional unusual rhythms are well done, and the second side starts with some really powerful melodies. In fact I'd say the whole record is really well done, a first rate example of this kind of modern cacaphonic hardcore. All they need (needed, I guess, since they seem to be broken up) is something to distinguish them from the other bands in this genre-something like Ire's multilingual politics (for this band is musically probably a little more effective than Ire). The song explanations are written well, the lyrics are more heavyhanded. They also could have had a better name, don't you think? -b Schema, address above

Stigmata- Hymns For An Unknown God CD: Even though Bob Riley (Stigmata's chunky singer) blew off going to my wedding, I'm still not gonna drill this cd. Bob's breathing a sigh of relief right now, heh! This cd was recorded three years ago at Normandy Sound, and you can tell. Flawless recording, with music hard enough to smash open Al Capone's vault. Three years haven't tarnished the greatness of this cd one bit. Originally this was nightmare-ishly released by a rich cokehead in Albany who had inherited a million bucks or something (Rob Occhialini, 518/432-6352, prank the fuck out of him!) and never put out ads, never got the cd distributed, never gave the band their copies, never got the cd's out of Albany, nothing. A couple years go by, and Too Damn Hype re-releases the cd with lyrics, a thanks list, etc. and here it is. If it matters, I have Stigmata tattoos on my body, and that was before this cd was released in the first place, so you know there's a serious conflict of interest with me reviewing this. But that's hardcore for ya. Ok, many of you crybabies will whine that this is too metal. Let me reiterate that after roughly twelve years of metal/ hardcore crossover, it's a little late to still be bitching about bands being "too metal"! Totally smooth structure, sweet drumming perfection, excellent catchy riffs that don't spill over into technical excess, this record is a masterpiece, and in the three years since it's release I have yet to stop listening to it. Since this record came out Stigmata has had several lineup changes, but Bob and Jay Sunkes remain from the lineup that recorded this record. More current information is available in the Troy Scene report elsewhere in this issue. -e (Too Damn Hype)

Silent Fall "In a Perfect World" CD: This begins with an atmospheric introduction, mournful guitar notes fading in and out, and the singer speaking (in a voice that seems to lack something, maybe drama?), before the modern hardcore (midtempo, a couple chunks, some struck



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open chords) comes in-then, his voice is definitely the weakest link, just sounding too weak and uncomfortable to come off. The second song works better on the verse parts, because it is faster, and this seems to work better with his voice—the occasional guitar leads help too. He sort of sings in a yelling way, and has a mid-range voice, and... yes... ah ha! This reminds me a lot of early Endpoint. The third song has the same faster verses and midtempo choruses, the same melodic yelling, and yes sir, I'm hearing a lot of Endpoint in this. I guess if you liked Endpoint this will work fine for you, and you should take my criticisms of his voice less seriously. The production is good enough but not amazing. The playing is occasionally a pinch clumsy, but the songwriting isn't too bad. Now, having listened through it, I can say that if for some reason you wish there had been a perfect sequel to, say, Endpoint's "In a Time of Hate," this should rub you the right way. On the other hand, I always thought Endpoint was one of those bands emo-ish hardcore kids listened to only because they knew they would get injured at an Integrity show. Final note: now that I've opened this CD up, I can't get the fucking insert to fit back in it, I think it's not sized

One Percent, P.O. Box 141048, Minneapolis, MN 55414-1048 Stalingrad picture disc 7": This isn't quite as unbelievable as their split with Underclass was, just becuase the songs on that record were so perfectly written, so simple, so catchy in their cruel aggression that they were instant classics in my book. But this is a fucking great record. Stalingrad play these simple songs, straight to the point, no extra filler, that because of their simplicity and pure remorseless purposefulness strike right through to the heart. Their vocalist puts almost every other singer today to shame—he's up there with Mike Cheese from Gehenna and the guys from Systral. His voice is deep, threatoning, merciless-you can hear the tissue of his vocal cords ripping as he shrieks his rage and disilliusion with everything. OK, fuck it, the last song on (I think it's) the first side is at least as good, as catchy as anything on that split 7" was. I listen to this and imagine a man cutting flesh from his body, nailing it up piece by piece to the wall, until finally he expires in a pool of blood as the sky in the distance darkens under a mushroom cloud. Terrifying. -b

Armed with Anger, address below

Strong Intention 7"

I saw these guys a couple months ago in Buffalo and I thought the same thing about their live set as I do about this 7". Nice people, decent meat and potatoes fast part/slow part hardcore that doesn't break any new ground, but isn't really trying to either. They do a Negative Approach cover, as many other bands do, and the packaging is very diy. Some of the lyrics are a bit cliched, but don't I don't hold it against them. Strong Intention works very hard, and it's my bet that they'll accomplish much more than the lazier, perhaps more talented bands out there. In other words, what they lack in talent, they make

(FistFight Records, po box 364, Hagerstown, Maryland. 21741-0364) Tank "Family" 7": I like Detroit. The hardcore kids there are street level and genuine. They aren't rich kids looking for some subculture to entertain them through their youth, they really don't have anything else going for them in the world except for their hardcore community: they grow up listening to Motorhead, they have to work shit jobs, and they express themselves by dancing hard as fuck and helping each other survive. So while this record is far from being among my favorites this issue, I appreciate the spirit in which it was put together. Musically, these guys sound like they really liked the first Biohazard record, before that band became fucking shit (and after they were fucking nazis). There's a lot of simple, midpaced danceable parts, tough gruff vocals that incorporate some (hiphop influenced?) rhythmic stuff, occasional double bass. The recording could be better but it doesn't hold them back at all. There's an unexpected, interested part

at the end of the second song with some unusual guitar special effects-I definitely enjoyed that. Five songs, not bad for a 7" in 1997. Lyrics are simple, positive and straightforward, although they lack a little dexterity. Gorgeous orange vinyl from Andy's label here too. -b

+/- records, P.O. Box 7096, Ann Arbor, MI 48107

Tension "Agent of the People" CD: This has all the elements that the older Tension music had, that made those older recordings great: energy, speed, good songwriting and transitions, plenty of guitar noises for spice, moments of melodic or otherwise unusual musical experimentation, excited shouting vocals, politically aware lyrics. Unfortunately, while Tension's music is now a little more polished, it seems to have a little less energy, a little less excitement in the vocals, a little less spirit. Not to say this is limp by any means—it just can't quite measure up to the incredible raw excitement that those old Tension recordings had. The recording is very clear and professional, but sadly the guitars should have been louder. Who knows what will happen to Tension, if they are still around; every time they are about to tour or really get active, it seems like something happens to one of them and they can't. If it weren't for that, they would be a great band, and an important one—and that's too bad, because it would be great to see a band so vocal about its revolutionary (post-Marxist?) ideals become popular in the straightedge hardcore scene. -b

Uprising, P.O. Box 490, Laguna Beach, CA 92652—that's the Vegan

Reich guy's new label!

Times Expired-The Unseen 7": Just when I thought I could get done with the vinyl reviews without making more enemies, there's the Times Expired 7" looking up at me. I 've said before in my own 'zine (which shall remain nameless) that there's nothing wrong with a slight hip hop influence to your music, or even a strong one if it's done well. This is heavy newer Leeway-style rapcore with occasional sung vocals, also like Brother's Keeper. Both songs on this two song 7" start off with fast parts to try and trick you into thinking its hardcore, but then...honestly this was so bad I couldn't get through the 2nd song.

Hip hop overkill ruins this for me. Wicked corny.-e

(Overdose Records, 12218 Rolling Hill Lane, Bowie, MD. 20715) Tired From Now On-Romantic LP-From the onset these guys have got everything turned up to 11 and are beating the shit out of everything that's plugged in within 200 feet of their reach. Similar in schizophrenic musical structures to the Deadguy of OLD. This was produced by the ever-growing-in-popularity Steve Heritage, who seems to know how to work with a band in order to bring out their strongest points. One guitar seems to be maintaining the super-heavy unusually timed rhythms, while the other adds depth with melodic guitars and frenzied noise making. The vocalist could have used a few different techniques to make the vocals a little less monotonous, but they are still convincingly tortured nonetheless. Truly awe-inspiring artwork graces the front and back of the album cover, and not that it makes the record sound any better, but mine was on red vinyl with an etching of their logo. This band is broken up now, and boy is it a shame. -d

No Idea records po box 14636 Gainesville, FL 32604-4636 Trial "Foundation" CD: Talking to people about Trial, the subject that comes up most often is the question of their attitude: Trial is a posiband if there ever was one. That is, their lyrics and entire approach are so positive and straightforward that they are either exciting or offputting to people. Many people love the simplicity of their methods and the directness of their lyrics, while some others find the lack of any kind of irony or room for interpretation a little overbearing. I think that's why a Hardware reviewer once described their lyrics as "heavyhanded." On the other hand, that guy couldn't even figure out how to spell "CrimethInc." with the fucking 7" cover in front of him, so I guess we can discount his opinion! Anyway, on to the music: Trial plays fast, energetic hardcore descended directly from the straightedge bands of the late '80's, and they are one of the best bands in this genre, too. There's plenty of variety in the songwriting, plenty of transitions and skilled guitar melody and drumming. Greg's yelling sounds less like Black Flag-era Rollins here, it's more hoarse-sounding this time (hoarse in a way that doesn't decrease its power). The playing is tighter and more skillful than it was on the CrimethInc. 7", and the recording has improved a little too. In fact I'd say Trial almost has their mixing and production down perfectly. Still, there are two places where it could be better here. Most of all, the backing vocals, while they must have been fun to do, are still not well integrated into the main vocals. The same goes for the (rare) use of echo, which sounds a little too obvious. Now, at the end of the review, I'll tell you what I really love about this band: first, the moments when the music is powerful enough to be truly anthemic (the beginning of "Condemned," for example)-I suspect we have guitarist Tim to thank for many of those parts. That, I think, is Trial's calling, to write anthems that will inspire people... Second, the thing I appreciate the most about Trial is their live performances. Sure, everybody hops around and has fun, but this band stands apart from almost all others because of singer Greg's eloquence. He, more than any other hardcore singer this decade, is able to speak clearly and concisely about important issues in a way that can truly convey their urgency. If hardcore ever does become a effective force for social change, it will be specifically because of the efforts of Greg and people like him. So Trial and bands like them must strive, as they progress, not only to play passionate music, but above all to *communicate*, to never let their ideas take a backseat to the music that they inspire. Trial is doing great with that, I only ask that Greg never stop or curtail his speaking when they play, and that their next release go into more depth in the liner notes. -b

Trial: 427 11th Avenue East, Seattle WA 98102 (CD on New Age) Note: Fuck, I'm finishing up the 'zine this morning, and the reviewer didn't get to that Trial CD version of the 7" on CrimethInc.—let me just say that it has ten times the insert information the 7" had, a vastly improved mix that really shows off the excellent guitarwork and puts the backing vocals (finally) where they should be, and includes the five demo songs—which are some of their best material, and really shine here. It sucks nobody could review it in time. -the editor

Tripface- Somepartsorrow CD: Whenever I see the word spiritual used in an ad to describe a hardcore record, it makes me suspicious. Over the years, I've had far too many products and outlooks pushed towards me for consumption, in the name of 'spirituality'. Ok I'm nitpicking. This in fifteen songs of midtempo, slightly heavy, slightly emotional, occasionally melodic, repetitive music that didn't do much for me. I believe Tripface is probably sincere about their lyrical subject matter (mostly girls and lost friendships), but their music failed to win me over. I did like the song Tripface qite a bit, and I liked the song 'Volition' also. With a name like Tripface, I thought they'd be more trippin' and crazy, but they just never really built up the momentum I was lookin' for.-e

(Exit, po box 263, NY, NY 10012)

<u>Unruh 7"</u>-Mike Cheese from Gehenna may have met his match. This is my new favorite band. From the opening notes, the vocalist drools and growls spasmodically into the microphone until the very end. I listen to this and I am excited about the end of time because I'll have an Unruh song in the back of my head and it won't seem so bad. This is just the right combination of musical elements to send someone over the brink of insanity. This is definitely a hardcore record. Ultra-heavy guitars, brilliantly played drums, and vocals that fit this music like a glove. Heavy duty packaging includes an obligatory live band photo, and some very well done hand drawn artwork that looks very Pushead-esque. This is similar in style to Unbroken, only this is one thousand times better. -d

King Of The Monsters, address at the beginning of the review section, far, far away

Vitality- Bloodline CD: This cd starts off with a sample from 'Blood In, Blood Out' and then kicks into some ass-kicking Ringworm styled metalcore, but with more metal. Maybe a cross between Ringworm and the German Hatecore band Erosion (my favorite European band). Impressive speed and power with great guitar work and a great recording. Sure the cover art is corny in an 80's power metal style, but from what I understand, that's what those Good Life/Stormstrike bands like! Manowar and Virus looking shit! Ha! Remember Virus?!! Anyway this has great breaks, and Vitality gets in there and kicks ass without wasting time. Seven songs in 18 minutes. This cd really is a surprise. From the lyrics, I get that they support animal rights, and are anti-Christian. I thought it was funny that they thank Clevo. Not Integ, or Confront, or Ringworm, just 'Clevo'! I can't get over how much power this band has. I wonder how many American kids will ending up passing these guys by for American bands who have more hype than substance, bands like [censored], and if that happens, it's a tragedy, because these guys rip.-e

(Good Life Recordings, P.O. box 114, 8500 Korttrijk, Belgium) Veil CD: This is modern hardcore, not too much metal, fairly straightforward. There are plenty of tempo changes, and they get really fast sometimes. They have the token hardcore acoustic parts that have been done a million times but keep coming back; I'll be happy when we all move on. In fact their acoustic part at the beginning of the second song ushers in an almost entirely melodic song that is not executed smoothly enough to work out. Their recordings are just barely good enough to not ruin this, they just aren't clear or full enough to

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flatter the music much. And their singer's voice, too, just barely escapes ruining this—it has personality, which is an important thing (and rare these days), but it isn't as strong as it needs to be, and the backing vocals don't quite work on the otherwise catchy choruses. This band is at their best when they're playing really fast—I wish more bands would do that (variety, you know), and they do it well enough. I like the samples before the fifth song, attacking consumer society—in fact, the vocals sound a little stronger there, too, maybe? (It could well be, since songs 1-4 and 5-7 are from different sessions, previously released as two 7"s). The Misfits cover at the end is fun. Gorgeous packaging, all full-color pictures, with the lyrics and other necessities. -b

Lifeforce records, address above

Vent 7"-This was Hydra Head's first release, and they have since improved on their choice of releases. This sounds like Burn with bad production. Mid paced chunky guitars, and blatant misuse of the double bass. There definitely was potential here, but I think they are now defunct. This just doesn't really go anywhere. For all the anger in the singer's voice, this comprehensively falls flat. Like I've said, fi you've heard the Burn record, you might want to check this out, but then again, if you've heard the Burn record, do you really need to? Fancy green vinyl. -d

Hydra Head

Warzone- The Sound Of Revolution CD: This is the full length album I bitched about wanting Warzone to release last issue; a full length of all new songs. I saw Warzone in Buffalo a couple months back, and it was the first time I'd seen them since the last time they had played Buffalo ('88). Neither their sound nore their message has changed since then. Let me also add that I enjoyed their tremendously, even if Scott Vogel and I couldn't get them to play 'Skinhead Youth'!Sure they had that one bad record, anyway this is 11 songs in 21 minutes of fast, inspirational hardcore that sounds slighly more raw than the stuff on 'Don't Forget the Struggle'. If you are familiar with Warzone then you know their sound. There's only so many ways you can describe them. I enjoy this cd almost as much as their live set. BUT, there's one problem. While Warzone and their message haven't changed since '88, I have. I've changed a lot. And I don't give a flying fuck about unity in the scene. Still, I can appreciate Ray sticking to his guns, and putting forth a positive message, hell he's got me by ten years! I can honestly recommend this cd, especially of you like old Warzone. So what if they don't have the same members as 'Don't Forget'. Those guys were fuckin' guidos anyway!!-e (Victory)

Zyklome A "Noise and Distortion" CD: Ask around and have someone tell you what their name signifies, it's pretty serious shit. The MRR review of this record said that you can ruin a band that had a few great songs by putting all their bad ones on a discography with them; I don't really agree, I think if a band did anything good, since CD's can go up to 70 minutes as cheaply as they can go to 10, that you should put all their stuff on the CD-some people might like it, and at least if they don't, they won't waste lots of time and money trying to hunt down rare music by the band just because they like the few good songs the band did. But the order of the songs on a discography does make a difference, and I wish the really good songs on this CD (the really fast punk shit, with that great '80's punk marching snare drum blasting away like a fucking machine gun, the singer yelling as fast as he can to keep up with the music, etc.—I'm thinking specifically of the stuff from the Pushead compilation) were closer to the beginning. Anyway, that's the stuff worth listening to on here, and it certainly is exciting stuff, great fucking '80's punk, no pretensions, no rock parts, all speed and shit noise, yes. Skip the first few tracks, from when Z. A sounded fucking terrible. Some of the live stuff at the end is definitely listenable, though. This is probably the best-packaged Grand Theft CD this issue, with all the lyrics (thank you! see, it wasn't that hard!), a detailed history of the band, photos, fliers, and recording information. -b

Grand Theft, address in these review pages nearby, I promise, no



record reviews record

really!

Arise/Corrin split 7": Fucking Arise. Ha ha! They dare to rain on everyone's parade by sounding EXACTLY like vintage AC/DC on this recording. Same production, same catchy repeating blues-rock guitar riffs, and, well, I just discovered from the liner notes that this is a cover. . . I guess I'm a geek for not recognizing what it is, I hope it is AC/DC (whatever it is it was written in 1984, and is called "jailbreak") so I won't seem too ignorant. At the end of the song, they let loose in Arise fashion for a few seconds, the singer shrieking brokenly, the music falling out except for one throbbing tom drum, before they come back to finish with a blues-rock '80's guitar solo. The liner notes read "recorded live, never practiced." Fuck yeah! After that kind of disregard for hardcore tradition, Corrin has a lot to live up to. And after taking a second to get going, they actually do, with a really ominous Slaver-esque ("South of Heaven" era) guitar line that repeats for a while (maybe a four measures longer than it should have, actually) before the screaming and standard metal hardcore chunky parts come in (rescued from being predictable by some nice unusual lead guitarwork). A couple obviously forced deathmetal grunts sort of detract from the rest, but on the whole, Corrin's sort of abstract brand of modern, metal hardcore ("holy terror"?) makes for good music. -b devil's head, 99 Reservoir Rd., Westhampton, MA 01027 -or-Infidel, P.O. Box 1160, Vineyard Haven, MA 02568

Cave In/Piebald split 7": A slightly muffled, unusual guitar sound had me wondering if my record player (well, not mine, I don't have one, but the one I am borrowing) was fucked up, when I put on Cave In. It doesn't hold them back, though; their songwriting (alternating gunshots of viciously abrasive hardcore with gorgeous sweeps of melody) carries them far above any practical concerns (like having good guitar equipment). Their music is really good (I guess I could do without the moments when their singer actually sings, but those are mercifully few), their lyrics (anti-television indoctrination) are right on, and they have the best fucking logo ("Cave In" spelled out with element boxes from the periodic table of the elements) of the decade. Not since the days of the Subhumans have we had a logo this good! And the artwork on their side of the 7" is well done and original. Piebald's side of the 7" features a stupid as fuck picture of one of them on a tricycle, setting the stage for shit melodic post-hardcore that includes "singing" on the part of a tone-deaf, fucking annoying geek. [Gently, gently, reviewer boy!] Seriously, I don't like the Piebald side, I don't like anything at all about it, except maybe that Ire appears on the

thanks list. I did like that Ire 7"! -b

Moo Cow records—address not on 7"—oof!

Detestation/Substandard "USA Meets UK" split 7": With lyrics like "woke up drunk, pissed the bed, what a fucking mess, gonna smash the state, smash shit up, fuck the law, society's collapsed-has it? fuck!—destroy, attack, pass out on your face" (I'm not joking!) I thought I would just have a laugh at Substandard, but they actually play some fucking good punk rock. 100 miles an hour, no compromise, never giving the listener a break, they charge forward through some three chord speedy yelling angry fucking punk that sounds as fresh here as it did, well, ...fifteen years ago. Detestation have better lyrics and writing in their half of the 7" (anti-conformity stuff), their music is a little bit more "modern," the guitars sounding a little more metallic, the speed and aggression still there. Their singer has a high, squeaking shrieking voice, which is certainly harsh, but may (for that reason?) take a little getting used to. Their second song is a Kaaos cover (very oldfashioned punk song structure—we're talking the first Exploited LP here, at least), and her vocals have an echo on them, like a punk band would have used in 1982 when no one had ever tried using echo before and the novelty still hadn't worn off. This is an enjoyable, obnoxious record, overall. -b

Wicked Witch, P.O. Box 3835, 1001 AP Amsterdam, Netherlands Drowning Room/Veil split 7": Drowning Room had a weirdly sung intro part, giving way to surprisingly fast metallic hardcore with hoarse vocals. Weird in a good way. I wonder if they named their band after the Lament 7"? Veil was quite enjoyable with very fast, and veeerryy

slow energetic stuff, with awesome roaring vocals. Although they dragged the sludgy slow part out too long, I liked 'em quite a bit. Crazy. I also thought it was crazy for Moo Cow to not put their name anywhere on this release. Huh?-e

(Moo Cow)

Enemy Soil/Desperate Corruption split 7"-This is definitely not Enemy Soil's most memorable effort to date. I'm pretty sure they're using a drum machine, and the vocals are less than convincing. Overall, it sounds kind of experimental and thrown together, like they weren't altogether comfortable with where they were trying to go with their music. They have definitely come a long way since this recording. As for the Desperate Corruption side, it is absolutely fucking maniacal. It fucking plows right through you. They are definitely at the forefront of the current Japanese grindcore scene. The vocals are definitely one of the strongest points which is rare for this kind of music. This makes any 'evil' American death metal band look tame. I'm definitely looking forward to hearing more from Desperate Corruption, and avoid this Enemy Soil release in lieu of their much better music. -d

Bovine records PO box 2134 Madison, WI 53701

Hard to Swallow/Underclass split 7"-The first fucking note of the Hard to Swallow side of this record tears into you like being ripped from slumber in the gutters by the 4am streetcleaner. Absolutely the most unruly shit I have ever heard. Superhuman metal riffs and layered Slayer harmonies prance demonically around jazzy interchanges which give us all a much needed opportunity to take a deep breath before the next phase of the onslaught. This is a band of historic proportions. Hatred and vomitous disgust never sounded so fucking beautiful. If they did a split 7" with Systral, I guarantee it would be banned in 48 states. I feel like I've listened to a whole full length three times after only hearing the Hard to Swallow side of this 7". Let's see what the Underclass side has to offer. It's unfortunate that I listened to the Hard to Swallow side first, but that's not to say that the Underclass side isn't fucking awesome. As good as any Born Against song, each offering from Underclass if full of conviction and nervous tension which culminates in several aural blasts that leave me completely expired. I remember once (well, maybe more than once...) running from the cops and the feeling of exhilaration and exhaustion is not dissimilar to how this record makes me feel. If you feel anything, I mean REALLY feel anything, you need this record. -d Days of Fury records PO box 65 Wallasey 145 3QE UK

Morning Again/Shoulder split 7": Shoulder occasionally plays some pretty melodies, but when their singer is singing in his melodic (rock and roll?) voice, this sounds to me like, well, modern day rock and roll. I guess what I mean by that is alternative music. Yes indeed. Morning Again, on the other hand, definitely have been listening to a lot of metal; and so the combination of these two bands is unusual. The drumming on their side of the 7" is quite speedy in places (I think the drums are mixed too loud there, actually), which is good to hear in a modern metal/hardcore band. The guitars are playing those imitation Slayer riffs, more Slayer-esque by far than almost any other band doing that today. They throw in an acoustic part, which is carried off with more confidence than most bands' acoustic parts are (it really reminds me of Metallica's "Welcome Home: Sanitarium"). Many bands like Morning Again don't include song explanations, so I'm glad to see them here. And the lyrics have a couple good moments of clarity: "what you consume is your true protest, each dollar you spend supports what you detest." I wish they'd included a contact address. -b in fact, their label, Moo Cow, didn't fucking include an address either! Pole/Stroke split 7": Gorgeous cover art, featuring a picture of the Northern Lights. Pole is a band that a number of friends of mine have been counting on me to like, so as usual I feel kind of bad when I don't really react positively to their music. I think the production could have been better here, and their vocalist sounds a little hoarse and tired when he starts screaming at the beginning. Then he does some singing (a little off tune, maybe?) over an acoustic part. Then he starts screaming over a traditional slowish chunk/open chord hardcore part, and it works somewhat better. The tempo increases, and there's a shoutalong part; I guess it's not terrible, but the songwriting and execution could both be better. Their second song goes a little more smoothly, apparently attacking belief in a supreme god. That's to their credit. OK, moving on, Stroke: the recording sounds better. The drums have that reverb on them that I'm a sucker for. We're still dealing with that slowish chunky hardcore... oops, they just did a fast part where the singer did some bad melodic singing and the snare drum suddenly disappeared. There's a moment where they briefly sample some monks chanting, that sounded pretty good but it sure was gone fast. The second song starts in a quiet, haunting manner, but contains a lot more ineffective singing. -b

You can get this from Eric Hillenbrand, c/o Stroke, Riegelstr. 57, 73760

Ostfildern, Germany

Reversal of Man/Enemy Soil split 7"-How do I describe the ROM side of this 7"? Absolutely crazy shit. Maybe a hint of Universal Order of Armageddon with super high-pitched screams of terror with socially conscious lyrics. They have moments of undistorted guitar which leap into absolutely action-packed spurts of guitar and drum blasts, complimented by the sensory-piercing vocals. They use samples that don't seem to be congruous with the music. Great music. The Enemy Soil side is such an unbelievable improvement from when they used a drum machine, to now having an actual human drummer. Although I don't know many humans that can play drums that fast. The guitars are a little disguised behind the drums, bass, and vocals. Oh, the sweet double bass...music to my ears. -d

Fist Held High records PO box 2652 Madison, WI 53701

Substandard/Pink Flamingos split 7": Substandard's music personifies exactly what I think punk rock is at its best: fast, uncompromising. unattractive, bitter, noisy, rugged mix, deep raw shouting vocals with European accent, simple choruses, angry lyrics about real life shit (wasting money on a lottery you'll never win, etc.), bang bang bang snare drum, the works. Great stuff. They play this style of punk with real excitement and freshness, where others now are just rehashing. And Pink Flamingos is actually almost as good, definitely worthy of appearing with Substandard. They too have that crucial speed-limitbreaking velocity, simple chorus, rough ugly dirty punk thing going on, and it sounds real, not rehashed. Their lyrics about drinking to the past and future on New Year's Eve are actually more sentimental than they are idiotic, which works well enough, although musically that song has more weak spots (the beginning) than their others on here. Bottom line: this is a great fucking punk 7". Hats off to Wicked Witch for keeping this music alive and relevant. -b

Wicked Witch, address in here somewhere This Side Up/White Frogs split 7": This side up sounds a little like old Bad Religion, fast and melodic, with confident, slightly mournful sounding speaking/singing vocals, occasional high guitar leads over the rhythm section. It also sounds like there might be a little old British punk in here, say, Stiff Little Fingers maybe? I like some of the lyrics a fucking lot: "I open my hardcore dictionary, I know it all: the concepts, the phrases, the rules, or-there's no rules at all? I hear them every day from the mouths of my best friends, it starts to seem like some kind of new religion. . . I open that book again, there's lots of wisdom inside, so many positive and clever things. But we are six billion people in this world, it simply cannot be written for us all." White Frogs is musically not much different, maybe a little clumsier in their songwriting and execution and lyrics, but not too much worse. The vocalist sings more rather than speaking the lyrics in key. I liked This Side Up more, but I think "White Frogs" is a fucking hilarious band name! And all my suspicions are confirmed when White F's covers a Bad Religion song, singing it in (I think) their native tongue (as it happens, they're from Brazil). Both bands show real sincerity by writing about their intentions in the (user-friendly, well done, attractive) packaging. In fact, and this is excellent (and unfortunately rare), the label too includes information about its intentions (usually labels don't, and since being a record label means being a business, in that case they give the impression that their only intention is. . . to get \$\$). Pretty red clear

Goodwill Collective c/o Dario Adamic, C.P. 15319, 00142 Roma Laurentino, Italy

A Compilation For Atonement 7": The title of this compilation is pretty funny, they get points for that. The Integrity song on here sounds like a reject from the Systems Overload full length: overloaded production, hurried song- and lyric-writing, simple approach. It even steals it's end from the first song on that record. The breakdown part just before that is admittedly catchy, though. State of Conviction has some bad transitions in their music, they definitely have that aggressive metal/hardcore Cleveland sound but I think they have some work to do. The Psywarfare songs on here are not as advanced as the ones on the Wicked Witch 7", they feature distortion and a badly received AM radio station. Ending the 7" is Rape Whistle, which is basically the musicians of Integrity soundchecking their instruments while a couple people fuck around with blowing a whistle, shouting into an echo machine, and, rumor has it, quite a bit of drugs and alcohol. Nobody's really going to listen to side two of this record more than a few times, I mean, I hate to say it, but history will bear out my testimony. The vinyl is a pretty grey color. From the packaging, I get the impression that all of Dwid's obsessions (Charles Manson, the bureau of alcohol, tobacco, and firearms, etc.) have somehow infiltrated the head of the record reviews record



kid from Dog Collar. At least in the thanks list on the last page somebody makes fun of Integrity's latest drummer for wearing sweatpants.

Dog Collar, P.O. Box 31472, Cleveland, OH 44131

<u>I Can't Live Without It 12" compilation:</u> The first song, by Botch, comes in like machine gun fire and never loses intensity. After that we get more emo music, which occasionally rises to levels of screaming anger again but also ranges into much quieter acoustic parts... some of the other bandsare Amber Inn, Milhouse (not bad!), In/humanity, Curll (excellent fucking ugly noise), and Merrimac. Musically, this record has hot spots and cool ones, but thematically, it is very well-done: it is a benefit towards abolishing the death penalty, and the insert not only lists everything you need to know but also goes into many pages of well-researched depth about the drawbacks and ultimate uselessness of the death penalty. If only every hardcore record could be as directed, as well-done, as well-packaged, as well-meaning as the records Mountain puts out! -b

Mountain, address above

A Means to an End 12" compilation: This is a benefit for the 1 in 12 club, an anarchist collective serving the community in Bradford, England: a worthwhile cause if there ever was one! And the detailed booklet gives you all the information you need about this, the bands, and more. Excellent. The music? First, Voorhees comes in with deceptively melodic guitars, before the gruff vocals begin, singing about how everything good turns to shit. Despite their quirky British name, most of Manfat's song sounds like typical chunky slow U.S.A. metallic hardcore, like old Earth Crisis might be an influence (back when Earth Crisis was a hardcore band, the first two 7"s). Next is fucking Hard to Swallow! Triple speed, high throat cancer shrieking, crazy song structures you couldn't follow with a trained police bloodhound, strange guitar effects, mass chaos. Of course they do not disappoint. Unborn's vocalist sounds pretty into it as he screams over their simple. (Stalingrad-esque?) midpaced hardcore, you can hear a couple scraps of his throat banging against the microphone. Their lyrics are admirably abstract, disconnected single words. In Stalingrad fashion, though, I can't tell if the words on the lyric sheet really are the words he screams. Their production could be better. But, it's not as bad as Solanki, who play some kind of weird funk-guitar punk thing with bad yelling. Next, fucking Stalingrad. Weird electronic effects precede a simple midtempo assault of simple, forceful guitar/drum work, with that inhuman screaming. There are two breaks in their song filled with more electronics over their hardcore punk music, they seem to be experimenting more and more with that, and I'm interested, because I've never heard any other hardcore band (or any band, really, since the Who's "Baba O'Reilly") use that stuff. Their final lyrics (not that you can make any of them out, of course-maybe it's just the surly British accents?) are "you will always adapt to the surroundings—that is why you survive." Four more bands: Tribute (singing, more rock'n'roll stuff-their song is an unnecessary ten minutes long), Schema(oof, overdramatic emo music, acoustic guitar stuff and bad poetry), Baby Harp Seal (emo, again, but better played, still very gentle and moody, acoustic, quiet: they get points for their eloquent, poetic lyrics, and for quoting Foucault), and Bob Tilton (singing, annoying emoish rock and roll stuff). Unbearably beautiful green vinyl. Get this for the Stalingrad and Hard to Swallow songs, and maybe a couple of the others, and to support not only this cause but the release of intelligent, directed records in general. -b

Armed With Anger, P.O. Box 487, Bradford BD2 4YU United Kingdom Capital Punishment comp. CD: This is the long-awaited Albany area hardcore comp., I say long awaited because this was supposed to come out a year ago. Still, the bands on this cd kick ass on most of the mediocre shit coming from the rest of the state, Western NY and Nyc included. Without kissing ass, it's been my long-standing belief that Albany has the best, strongest, most diverse hardcore scene in the state and this release only strengthens that belief. The one down-



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side to this cd is the shitty packaging. You can't beat the idea of giving each band their own page to include photos, lyrics, etc. Anyway, this comp, was compiled by Ryan Murphy, the singer for Cutthroat. And every band on the cd recorded at his studio, New Lab. Ok onto the bands. Execution Style starts things off with a redone version of a song off their demo, that is in the vein of updated Raw Deal, with lyrics about (you guessed it) revenge and violence. Take it from me, they live what they write about! Gruff vocals, tight, fast hardcore, with just the right amount of a streetwise feel to things. Next is Straight Jacket with a well-done, well-written metal song that starts off surprisingly melodic and switches to heaviness at an atypical point in the intro. Lots of power and originality, and catchiness, in the same vein as All Out War or Fury of V, but with more intelligence and hooks. Burning Human follow with another of their hardcore influenced death metal/grind numbers that had me hiding under my bed! Ok, that's a slight exaggeration, but they pounded in an enjoyable death style. Great drumming, catchy attention holding riffs. In This Together, which has the 17 yr. old guitarist from Cutthroat on vocals, are next with a by-the-numbers fast hardcore song. Think Antidote, Youth Of Today, etc. A strong chorus was the best part of the song for me, but I enjoyed this band less than most of the others on this. Still, I liked 'em somewhat. Next was Dying Breed with the best song, but the worst mix, on the whole cd. Now, if everyone recorded at the same studio, with the same engineer(s), why did these guys get such a shitty sound? We may never know. Anyway, DB have awesome picked riffing, tough as nails 'I smoke and yell and fight a lot' vocals, and on the money drumming. This song is like being in a rowboat in the middle of a fuckin' typhoon. You try to get back to shore, but huge wave after huge wave of brutal pounding dance parts just crushes your will to live! Ok. Throwback are next, sounding quite a bit like Cutthroat. Great mix on this song, double bass drumming, good riffs, probably the best song I've heard yet from Throwback. Ah, next is the re-formed War-Time Manner with a song that I play and replay several times when I listen to this cd, seriously! The song is called 'Open Season' and it is phenomenal. If War-Time put out a full length of shit like this you fuckin' mediators wouldn't know whether to rip their shit off or just literally blow them. The drumming is so tight it sounds like a machine. The vocals go from crazy barking, growling, to throaty gruff harmonizing, as there are two singers (Tufts from Execution Style helping out). The song starts out blasting, and then flows into a rolling dance part with quick bursts of double bass, all with eerie keyboards in the background. The lyrics are great, realistically positive words about making the most of your life and the hardcore scene. Sure the guitar is mixed too low, but that's not really their fault. Next is Driven By Rage with a pretty standard sounding, mid-tempo, moshmetal number that works just fine. Two singers, one of whom is named Dog Balls. There's a hilarious vocal break in the song where Dogballs goes, "show me some respect, you fuck!" that was the best part of the song for me. After that End Of Line put forth an original sounding, slightly Alice In Chains influenced track that didn't really move me, but it was still ok. Tight, jazzy drumming, with sparse little breaks. Cutthroat are second to last with what, to me, is a sound all their own. People say Pantera, and this and that about 'em, but I know jealousy when I come across it. More noisy and abrasive this time around, but still with unusual timing, violent lyrics, gruff vocals, and tuned real low guitars. Last band on the cd is a 'mystery' band, with names like 'Will Fare', 'Bill Avoider', etc. oddly enough, this mystery band got the best mix on the whole cd. Simple Sheer Terror type hardcore, with lyrics comparing crack addiction to sex addiction, something about pussy also. Pretty catchy sounding, but it's missing something (or someone, right Stack!). Despite the recording inconsistencies, an excellent cd and a great way to get acquainted with a great hardcore scene. -e

(New Lab Productions, 222 Guideboard Rd. Suite 104, Clifton Park,

V/A Creepy Crawly live CD-This is a compilation of live tracks from a generous amount of the most popular NYC hardcore bands, as well as some live songs by Murphy's Law. The CD opens with forgettable songs by Murphy's Law, H2O, Warzone, and Down Low. However, I

was amused by the singer's explanation of the title of the Down Low song, 'Slosh Victim'. He says, "This song is called Slosh Victim. If you don't know what a slosh victim is, look at your dad, that's a drunk motherfucker." The next song, 'Wise to da game', by 25 ta Life, has the usual energy and enthusiasm for unity in the scene that is typical of any 25 ta Life live show. I enjoyed this song much more than their studio recordings. It also has a much better sound quality than most of the other songs. I guess it's the difference between good and bad equipment. This song has made 25 ta Life the exception to my distaste for singalong catchy tough guy hardcore. The 25 ta Life song is followed by songs by Crown of Thornz and Skarhead that are probably a lot better on their studio recordings. Next is a overall decent song by Ensign. Tight vocals, fast music, energetic, sort of Youth of Today-ish in it's overall feel. The next song is by Nine Lives which sounds sort of emo-ish. It's not as bad as I was trying to make myself believe that it was. Now, another H2O song which is actually an act of redemption for them from their previous song. Tightly played music. Vocals with conviction. Not bad. The crowd seems to really be into the Murphy's Law song, 'Panty Raid', that follows the H2O song, but I'm not. Murphy's Law effectively uses horns in their song, which makes it stand out from the others in it's own way. A less than memorable Sub Zero song is next. Then comes the song that really really rocks hard. The Merauder song is filled with heavy, plodding, ultrathick guitars that are tuned super low, the double bass is pounding like crazy. These guys seem to know what they're doing in live situations. The vocals are a little too hip hoppy for me, however, an obvious attempt at the emulation of Rick Healey's patented style. The CD closes out with weakly performed songs by Killing Time, Cold Front, Maximum Penalty, and Rejuvenate, who I'm usually pretty fond of. I definitely don't think it's possible to capture the spirit and energy of a NYC hardcore show and put it on a CD and make it a sellable product. Most people probably won't be able to appreciate this. -d

Another Planet records

"Do It Yourself" 7" compilation: More sincere, attractive, informative packaging from the Goodwill collective, with plenty of lyrics and writing by each band, all of whom seem intelligent and genuinely concerned, and none more genuine and concerned that Goodwill themselves, who again outline their goals in the liner notes. Eversor is first, their super-melodic, singing bubblegum punk is hard for me to swallow (yes, in fact, I would rather be listening to Hard To Swallow). This Side Up was smoother and more effective on their split with White Frogs, but I still like their lyrics, about the singer's girlfriend's drug problem, N.I.A. Punx are melodic and sing like the other bands, although more obnoxious in their delivery; still, it doesn't do much for me. I Fichissimi have a little more bite in their simple (not screaming, not dirty) straightforward punk, and I enjoy them singing in Italian. Point of View is, again, very melodic, and their singer is far too overdramatic in his exaggerated singing vocals—he sounds like he's in Queen or something. But this is the kind of record that is exciting whether or not you like the music, because it is the manifestation of an underground that really represents an attempt by normal people to take control of their lives and music back into their own hands. I can sleep soundly knowing that no one involved in this record will ever consider making their artwork (or their lives) into a profitable, soulless product. -b

Goodwill, Dario's address above

East Coast Assault 2- The Second Coming 2CD: This double cd is a decent mix of non-pc (except for Indecision), NYHC/metallic bands, most of whom have their own releases prior to the release of this comp. Like most compilations, theirs some terrible shit on here. Unlike most comps, even the bad stuff isn't really that bad, it's only bad in comparison to the high standard set by the best of the bands on this. Comprende? This cd suffers from lousy, no big booklet-having packaging. At least there's band photos. I looked for the Dutch East logo and couldn't find it. If 2DH is no longer m&d'ed by them, a tip of the hat is in order. Fuck that subsidiary crap!If I went through each and every band on here it would literally take up several pages, as there are something like 18 or 19 bands on this. The best bands on the comp. were Enrage, Cutthroat, and Stigmata. As I said before, no one really sucked, ok maybe Fastbreak. You know what? I'm gonna go through each band on here. Fuck it! First up was Negative Male Child. Good heavy recording, slow and heavy Prong/Burn mix of musical styles with a little too much rock in it for me. Nice original beat to the second song, almost a salsa type feel to the drums! Next was All Out War, standard double bass moshmetal. Not bad, not earth-shat-

tering. Chances are you're already familiar with their style, so I'm gonna move on. I've always liked Enrage, and the three songs on this are their best recordings yet. Pounding, crushing, and catchy sounding with great gutteral vocals, this band sounds more like what I think Cro-Mags would or should sound like today if their way still together, than any other band. Fast at times with original, hard to describe songwriting, I can't understand why more kids don't like Enrage!?!! Like the singer says "I aint down with nobody". Next up is Fastbreak with generic, badly played fast hardcore, totally like Conerstone, Wide Awake, etc. look, when you strive to imitate bands that were striving to imitate bands ten fuckin' years ago, and on top of that, play sloppy, with horrible screechy 'I'm going through puberty' vocals, then you're gonna suck. Pure and simple. Sure, I like old-fashioned, simple hardcore, when its played well. Next is Struggle Within, who had too much of a rocknroll sound for me, with elements of Soundgarden and newer Slapshot. Nothing great. Cutthroat are next with a great job on these three songs, singing/growling, pounding thugmetal with lots of tempo changes. 'Split Your Face' is probably the best song on this comp. Tuned low guitars, double bass bursts, and a lot of hooks. Indecision are next, and they don't float my boat, mostly because of the vocals. They're too high-pitched for me. The music is decent, midtempo stuff with good skilled riffs and lots of changes. Man I'm getting burned out on reviewing this comp. Rainmen are next. Fast, melodic stuff with gruff vocals. Muffled recording, but I like it anyway. Commin Correct are the last band on cd #1 and I like this stuff better than 25talife, even though I wonder how Rick can sleep at night with such shameless imitation of Roger Miret's vocals. If you're gonna imitate anyone's vocals, it might as well be Roger's, I guess. Heavier music than 25 also, with more hooks. Better than I expected.

Ok, onto cd #2. Stigmata start things off with three pounding tracks that had even my cats jumping up on my bench and lifting! Over the years Stigmata has gotten way from their earlier more technical sound and moved towards something more rooted in a rawer, Cro-Mags type style.'Judgement Cruching Down" is probably my favorite of their three songs on this. Next is Step Aside who were a lot faster than I thought they'd be, which I liked. Only a little bit like Sheer Terror, who they've been compared to before. More like Breakdown or Krakdown with gruff vocals. I liked 'em. Mushmouth were next, simple but heavy, kinda like Mayday. They didn't make a big impression on me, but then again, Mayday never did either. Next is Hatebreed, with three raw onesin the same vein as the songs on 'Under The Knife", but a little longer. My only complaint is that the vocals sound too forced. Inhuman are next with a good showing. I liked their demo, and they include one of the songs from their demo here. 'Crippled Inside' is a great song, fast as fuck with a great non-hiphop mosh part. Next are Train Of Thought, who sound a lot like Crown Of Thornz and Under Pressure vocally. Plenty of rock and roll, and slow tempos kept me from really getting into this, which is too bad because parts of these three songs I really liked. Too much melody and not enough brutality. Cease are next and they bored the fuck out of me. Deathcore with nothing interesting about them. Not many tempo changes, forced deathmetal vocals, I'm outta here. Wait, there's one more band. I never thought I'd see a band from my own hometown on here, but here they are. Innerface close out this comp. with three songs of interesting, original, but sloppy metalcore, with yowling, growling vocals that I like. Lots of changes, and weird, Starkweather type structure, with a perky female guitarist. Very hard to describe. The music I mean! Well, there you have it. You're probably familiar with most of the bands on this comp., and if you're not, you may still want to pick this up, as there is a wide variety of hardcore musical styles on here. But why does it say 'Keep it real in the 9-7, my niggaz!" on this comp.? 'My niggaz"?!?! -e (Too Damn Hype)

516- Along Island Hardcore Compilation 2cd: 18 bands, each with two songs, makes for a hell of a lot of material to review. And since so few of the bands on here seem to really have developed theri own style, I'll just break things down into a couple catagories. But first, let me say that this is a commendable effort but NOTA records to assemble so many different bands, of such varying styles. I'll break the bands down into three catagories; ok: Betrayed, Cleanser, Motive, Outrage, Retribution, Silent Majority, Splinterface, Sub DK, 30:08, and Neglect. Very Good: EBD, Justice Unkown, Man Down Alone (good and original), Putdown, Some One's Eyes (good original vocal style), and Tension (raw fast hardcore with stomping mosh parts). And Very bad: Glassjaw, Headcase (hilarious Grover vocals), Inside (horrible indie rock), Leech Implant (unforgivably sloppy), and Reach.-e (NOTA, see address elsewhere)

V/A Number One Priority comp CD - First of all, let me say that this label must have spent all of their money getting the big names on this comp.(Ignite, Black Train Jack, etc.) and had none left over for the packaging. If I saw this in some kid's distro, I would skim right over

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this as the most repulsively disinteresting record I've ever seen. And this is a shame because the CD opens with a great song by a band that was really good while they were together, NJ's Backlash. Simplistic, old school hardcore, well done. The next song by Crossection, blends the styles of Into Another and Split Lip, and comes up with nothing new or terribly interesting. Line Drive's song is a macho, spoken vocal style heavy metal song with the same riff repeating itself over and over again. Lyrically impotent. Following that is Ignite. This is the best song on the comp. Good production, strong vocals, great old school music, super fast and melodic, definitely makes the comp. worthwhile. The next song is a live song by Black Train Jack. Their typical Down By Law-ish melody-laden punk rock style is well represented here. Okay, if you took the second side of the Catharsis demo tape from '92, and any Type O Negative song and mixed them together, you would get the song on here from Last Call. The song by Hankshaw is really well done. Female emo-ish vocals, beautiful guitars,. This song blows any Ashes song out of the water. The Deckard song has flat vocals and out of tune guitars. The Chapter song starts out with eerie vocals and breaks into the trademark "EVILLLLL... sound that just sounds like Slayer. You can't hear the vocals very well. The CD closes out with a song by Option, which is the second best song on here. A suitable end to this comp. Sing to scream to sing vocals and mid-paced metallic music with some anti-establishment straight-edge lyrics. This compilation proves that you shouldn't judge a record by it's cover, you should just do a better job next time. Good music. -d

Significant Records PO Box 642 Indian Rocks Beach, FL 33785 Psycho Civilized Compilation CD: This came out roughly two years ago; since then many of the bands on here have either broken up or have gotten more popular, or in the case of SFA (my favorite band on here) gone nowhere. Quite a few of the bands on this cd aren't to my liking: Brace, Dissolve, Tyrant Trooper (hilarious loking band photo), Eventide, Shiv, and 25talife (really bad demo track. Horrible recording). Killing Time, SFA, and Stigmata crush the competition on this one. Decent packaging, lyrics, etc. makes for a decent compilation. It's tough to do a current review of a non-current release...The Killing Time song kicks ass and reminds me of why I never stopped liking this band, even when they put out 'Happy Hour'. I thought Happy Hour wasn't that bad, so fuck off. Stigmata's track is off the now rereleased 'Hymns For An Unknown God' that a lot of jealous fucks in other bands put down as being 'too metal'. No, that's not it at all. You're a fuckin' wuss! SFA's track appears on 'Solace' I believe, and has their Motorhead paced, antisocial raw hardcore sound. Not a bad compilation, but far from necessary.

(Elevator Music, P.O. Box 1502, New haven, Ct. 06505).

Rage Generation "A New Hope" compilation CD: A few years ago the first "Straight Edge As Fuck" CD compilation came out in Sweden, documenting a growing local scene that was to send into the world many hardcore bands, including Refused, Abhinanda, Final Exit, and Doughnuts. This CD is pretty much the same thing for the Singapore scene. As such, it's a little rough, but has good moments, and plenty of potential. Tools of Society has a NYC/modern hardcore sound (metallic guitars, midpaced danceable riffs, etc.), deep, slightly hiphoppish vocals, production not bad in fact. Nine One Six is faster, a little rougher in delivery, their singer's voice higher and raspier. Retribution starts with a decently-executed dramatic melodic metal intro, then goes into a modern, midtempo, metallic hardcore piece, with a little more Strife influence than Tools' perhaps, and even some lead guitar (the biggest drawback here is that sometimes it sounds like they are a bit out of tune). Stampede seems to have a fair bit in common with Tools', but their singer's voice is higher and his delivery less hiphop. Their production and playing might be a little rougher too. Jabs is pretty fast, high screaming, slower danceable choruses, a noisy part that is difficult to make out near the end of their first song. Recover sounds like they're really into late '80's straightedge music, really fast playing; etc., but the chorus of their first song is unfortunately almost identical with the beginning of Nirvana's "Smells Like Teen Spirit"! Actually,



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their second song features more of a Green rage chunky thing, with some pretty good lead guitar for spice, although I've heard at least three bands use the same chunky riff they use. Finally, Revolt sounds more like old-fashioned fast shouting punk, with terrible production (that flat, unbalanced production is actually a tradition with this kind of punk, of course), but a welcome dose of variety after so much hybrid late '80's/mid-'90's hardcore. The insert has a page of lyrics, photos, and information on every band, and a centerfold essay about working hard to keep hardcore alive in their community. -b

Rage generation, blk 225, Pasir Ris Street 21, #02-58, Singapore

510225

Roma Straight Edge "The New Season" compilation 7": Although this is packaged to resemble the old Schism/Revelation '80's hardcore records, and some of the music recalls that era as well (and in fact the cover features a Youth of Today-style photo of some guy wearing a Schism shirt), I get the feeling that this record has more in common with the first few Dischord releases. That is, it serves to document, in a low budget but sincere way, a young emerging hardcore scene—in Rome, in this case. This is evidenced by the idealism in the liner notes, the simple packaging, and the humble recordings of most of these bands. The first band, Strength Approach, definitely could be compared to Youth Of Today with their yelling vocals, fast simple hardcore, repeated chorus, and breakdown at the end of the song. Next, Redemption plays a more modern, metallic brand of hardcore, with deep screaming vocals, and some pretty bad production. Both of these bands are decent, but need to differentiate themselves from the other bands in their genres by developing a little individuality. Third, Dehumanize begins with some scary Timebomb-style samplework, before doing some fast, messy grind-influenced hardcore (bad production, still) that sounds, yes, Timebomb-influenced. Their song ends again with church bells tolling, it's actually an effective, dramatic ending. Reinforced ends the record with simple, '80's style hardcore, singing about not conforming and staying true to the edge. This isn't a record I expect to find myself listening to much, but I'm already excited about some of the things going on in Italian hardcore, and I'm glad other things are on the way. -b

Surrounded, c/o Maurizio Ricci, Via Amico Bignami 12, 00152 Roma,

Italy

"Save You" 7" compilation: This is a great little record. SolHadToShootHim is fucking punk as hell, everything distorted, fast as fuck, smash everything. C.R. is even better, they add a really powerful bass-depth to the usual speedy screamy hardcore noise thing that makes it unbelievably threatening and intense, and their sample (a kid arguing with his father about his future) makes me feel like a fifteen-year-old kicking out with windows of my high school again. Devoid of Faith is a fucking powerful punk band, their song starts with plenty of repulsive noise and then shoots into some Extreme Noise Terror straight old punk. The Judas Iscariot have incredible intensity too, I'm just blown away by all of this music, fucking noise and craziness every inch of this record. The liner notes identify it as a benefit for anti-suicide groups, and discuss the issue of suicide in depth. When I'm ready to get the fuck out of here like Hemingway did and Nietzsche wanted to, I probably won't be dissuaded by this stuff. But, Chris (Mountain records guy) writes some moving stuff about why people may want to stop living and what we should do about that, and encourages us all to stick around to give it a shot. I definitely respect his sincerety. The packaging is excellent, detailed and creative, even featuring a mirror which must have been hard to stick in each 7". This stands high above most of the hardcore records that were pressed this year. -b Mountain records, address above

DEMO REVIEWS

AMALGAMATION DEMO: First of all the recording is absolute shit. This aside it's a pretty good demo, but not a great demo. The vocalist does not necessarily sound good, a little on the high side for my taste, but does sound like he cares about what he is doing. Occasionally they are very deep almost death metal back up vocals. The music sounds like a cross between grindcore (minus the blast beat) and like Frail was a big influence, though I believe Frail played this style better. Five songs with cheap yet innovative packaging. Musically this is kind of run of the mill punk, noisy, hardcore, yet narrowly escaping the title "garbage". -t

Amalgamation 4400 Massachusetts Ave. McDowell Hall T-17, Wash-

ington DC 20016

Cold As Life- demo 1997: After nine years of existence, the murder of their singer, and the falling through of several record deals, Cold As life is still hanging in there, putting out their own shit and working harder than most rich kid bands do, with a lot less money to throw around. This demo has a definite improvement recording wise over their last demo, and the songs are much more complex and heavy this time around. Gone is the Oi! influence from songs like 'Addicted', now they have much more of a grooving, hell-raising double bass sound, but with more originality than most bands in the metallic NYHC vein. Great lyrics about overcoming childhood traumas (and not overcoming childhood traumas...) and the realities of our crime-infested streets, but once again, written in a totally intelligent, non-cliched way. Some of the lyrics are definitely sad, esp. 'What It Was', which also throws a catchy, melodic aspect into the mix. Not happy melodic, but more like moody melodic. Definitely the best band to come out of Detroit since you know who! Come on, do I gotta say it? Negative Approach.-e

(Cold As Life, Jeff Gunnels, po box 27497, Detroit, MI. 48227)

Dead Meat demo: Fucking great recording, this sounds better than many CD's these days. Fast as fuck!! Final Exit's influence has probably inspired this band to play this old-fashioned style of hyperspeed, simple hardcore that drips with sincerity. Four quick songs that seem to be gone as soon as they begin—that is, nothing drags. Swedish bands didn't used to be able to get good recordings, especially not on demos...! wonder what happened? Lyrics are included, they are decent, simple and honest, they match the music well. OK, this demo gets a clear thumbs up, now hurry up and do a 7"—unlike so many bands, you're ready! Good band name, also: sounds punk. -b Niklas Rosencrantz, Karlav. 46, 114 49 Stockholm, Sweden

ENRAGE DEMO: Enrage is metallic NYHC at its best. This is the best recording for a demo I have ever heard. The band plays really heavy and clear, groove heavy music. When I say groove I mean like giant pounding heavy grooves not like Quicksand or something. The vocalist has a really strong voice that obviously comes very naturally to him. He enunciates every word in a manner that lets you know he means every word. He sometimes adds flourishes of screaming and occasionally almost sings (which actually works rather well for him). Mainly mid-tempo music comprised mainly of really heavy with grooves that I'm sure can motivate a crowd in a live setting. All in all a really good demo from a band I really expect great things from in the future.

ENRAGE 308 byrne Ave. Staten Island, NY 10314

ESTER OF WOOD ROSIN DEMO: The recording and musicianship is excellent; that does not necessarily mean this demo is excellent. The first song starts out with some annoying indie rock crap but then it surprisingly picks up. When it picks up this band sounds reminiscent of old Split Lip and that is definitely a good thing. Unfortunately this band continuously goes back to their indie rock influences and that really annoys the crap out of me. I really can't recommend this unless you like college rock nonsense. -t

Ester of Wood Rosin 47 cypress avenue methuen, MA 01844

Execution Style demo: I don't know what's in the Hudson River in Troy, or wherever these hooligans get their water from, but this demo just plain rips! Excellent packaging, with lyrics, etc. top-notch recording, and an almost perfect mix of fast, straight-up NYHC and enjoyable, hook-filled metalcore. Tight as hell, lyrically violent, working class kids who live the shit they sing about. CD quality production, this could have easily been put out as a 7 song cd. Great, down to earth guys who play hardcore because they love it. Nearly every song or at least half of them have to do with revenge and brotherhood type stuff. See the Troy scene report in this issue for more info.-e

(Dave Stack (518) 869-6835)

HARKONEN DEMO: Noisy hardcore in the vein of Coalesce except slower and more structured songs. The recording is actually pretty good but the guitars are really fuzzy which gets really annoying. The song "Devotion" is really good. It begins with the bass and drums playing together as the guitar quietly creeps in until it all blows up together and ends with really chaotic guitars and great screamy back up vocals and the tempo doubles that of the rest of the song. The final song "Scarification" is Harkonen's finest work. A good mid paced beat with chaotic guitars and frantic screaming over it. The recording really takes away from this bands efforts. Sometimes Harkonen comes across as sometimes flat and boring and others impassioned and on the verge of out of control. When this band works out the bugs and hones their style I would look out for them. -t

Harkonen 9002 Zircon DR. SW. Tacoma, WA 98498

INTACT DEMO: Absolutely horrible production! This demo is mediocre at best. MedioCore! This band is really boring, typical new-school, old school garbage. The vocalist sounds bored and the music has not a shred of originality. Give me Chain of Strength and take this shit away. -t

Intact 18955 W. 115 Terolathe, KS 66061

LOCKJAW DEMO: This demo is excellent! It starts out with my favorite of the four tracks "Resist". It opens really fast with really heavy guitars and goes to a hyper speed next with the singer screaming like a lunatic over it, really reminiscent of Coalesce (only this part). Next the song turns into a really heavy chunk chunk part, and basically this is what you get four songs of, not the same formula but a varied song with interesting changes and an inspired vocalist. On top of all that the recording quality is excellent and the music is laden with harmonics and the occasional tribal drum breakdown and a vocalist who ranges from a very convincing tough voice to a hectic screaming voice and both work great. Watch out for this band, they are going to blow up. -t

LOCKJAW: 348 N. Pleasant PKWY. Buffalo NY 14206.

MANIFOLD PROMO '97: The recording on this is awesome. Manifold is an excellent band that uses slayer inspired riffs, with really heavy, clear guitars and the occasional harmonics a la Snapcase. The intro to this promo is the best part of the whole thing. It sounds like Bolt Thrower (a monstrous classic death metal riff) that works into a slow chunka chunka part with beautiful acoustic guitars working over it. The only weak link in this band is the vocalist. He is not terrible but sometimes sounds a little forced. He has a nice deep voice that if he went with what came more naturally to him I could imagine him sounding a lot better, as opposed to trying to force out the deepest voice he can muster. All in all a really good promo. -t Manifold Flore Benigni V. Calabresi 2 01100 Viterbo Italy 0761/340197 NIGEL SIX "AMERICA'S FAVORITE T.V. FAMILY": If you like Green Day or Fat Records garbage you will go crazy for this! Personally this makes me want to puke. These guys obviously have zero common sense for sending shit like this to Inside Front hoping for a good review. I mean, the fucking title of the demo has "television" in it, and they're not even joking. Send all hate mail and pipe bombs to: -t Sike Records PO Box 10504 Holyoke, MA 01040-2104.

One Fine Day demo: The guitar sound has a rough edge that gives it some personality. Stylistically, this is very modern, very '90's metallic hardcore: midtempo, chunky, occasional high notes (like Snapcase or sometimes Earth Crisis) over the deep chunky notes, screaming vocals, etc. There's an acoustic part that comes off as particularly atmospheric and ephemeral, but it's very brief. The drumming and vocals on this are pretty flat, pretty standard, as of right now, but I do like those guitars. Like I said, they have some personality, and there's some variety in the playing here and there. Maybe it's because I'm a sucker for European bands, but I think this is altogether above average. Whimsical artwork in the liner notes leaves me confused, but they include a paragraph about themselves and their goals that is great to see (why they won't print band photos, etc.). -b

Stefano Bosso, v. S. Agata 4, 28064, Carpignano S. (NO) Italy PURIFICATION "ARKANGEL": I really liked this demo a lot. The recording is really not very good, real muddy and does the band no service. If you get past that you have really good music. A lot of death metal influence especially in the drumming. There are lots of very tight double bass parts which I really liked. The guitars take a more hardcore approach with a few riffs thrown in which were heavily influenced by metal. Lyrically the songs are really good but the vocals (possibly due to the mix) leave a lot to be desired, a little too forced which ends up sounding sometimes like grunts. Overall I enjoyed it and expect that the next time around they should be doing something really incredible—that's my guess. -t

MAURIZIO RICCI via Amico Bignami, 12 0015e Roma Italy. STORMCORE 96 PROMO TAPE: Metallic NYHC in the vein of 25 Ta

STORMCORE 96 PROMO TAPE: Metallic NYHC in the vein of 25 Ta Life, especially in the vocals. Heavy, monstrous guitar riffs that will

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have you stomping and punching everything in sight. The bassist and drummer really work together to create a really bottom heavy sound with the guitarist chugging away over it. Every song is well written and memorable. Stormcore really expand on the NYC sound by adding really metal influenced solos, harmonics, and the occasional acoustic guitars. The last song "Back Ta Beat Ya" is the best work on this recording, including acoustic guitars with chunka chunka guitars working over it which leads into a full on Slayeresque riff which sounds great. This band expands the boundaries of the genre they are working in without going overboard. Expect to hear more from Stormcore and expect it to be good. -t

Stormcore 22 Allee De Maurepas, 35700 Rennes France

Throwback- Pain And Suffering demo: Albany area metalcore outfit, with a decent demo. We reviewed their 'Pay Your Dues' demo a couple issues ago, and this shows marked improvement. Mostly mid-tempo, slightly hiphop influenced moshcore similar to other bands from Albany like Cutthroat, with intelligent lyrics about racism and personal relationships. Plenty of energy, with gruff vocals. The recording is slightly muffled which takes away from the over all power of this, but the material itself is good.

(Mike Tallman, 119 2nd Ave., Watervliet, NY. 12189)

TREPHINE DEMO: First off this is possibly the worst recording quality I have ever heard. That aside its not a bad demo. The first two songs are absolutely horrible garbage, I was ready to destroy this band after listening to them. Between the muddy recording and the just plain boring music I did not think I was going to make it out of this demo alive. As I am preparing to rip this tape out of the stereo and break it into a million pieces the third song starts and its great. The third song "Your Kind" is excellent a really heavy guitar riff with the guitars alternating back and forth and the three vocalists going crazy with hectic screams that sound like they all of the sudden, on song three, started to care about what they were doing. The fourth song "guilt is also pretty good as well, not as good as the last but good all the same. My advice to this band would be to drop the first two songs and re-record the other two songs. I would also advise murdering the person who recorded this demo and burning down his/her studio. -t Trephine 8615 Cherry Lawn Sterling Heights, MI 48313

<u>UNIONSUIT DEMO:</u> I really like this band a whole lot. A five song cassette with incredible recording quality. Unionsuit incorporates a range of styles and is very successful at what they do. Some parts are melodic and somber feelings, others slightly metal feeling and in the next second chaotic noise. The vocals range between really emoish sung vocals to the most impassioned screaming I have heard in a long time. Unionsuit through their music makes the listener run through a range of emotions from some of the most somber melodies to the most angry screaming hardcore. In everything this band does you can hear the anger, sadness, and frustration of five people venting their emotions. Get this at all costs. If great things do not happen for this band there is no fucking justice in the world at all. -t Unionsuit 133 Peterborough ST. #8A Boston, MA 02115

Wrath- Anger In A Pretty Package demo: This band is definitely different from many of the other Albany bands, and I'll tell you why. They throw a lot of spoken parts into their Earth Crisis-like, crashing midtempo sound, with unbelivably shreiking vocals. Lyrics about child abuse, revenge, and other more subtle topics. I have to be in the right mood to hear this and like it. Reminds me quite a bit of Starkweather also. Not Bad at all. -e

(Wrath, po box 2523, Malta, NY 12020)

Zegote demo: No, Zygote is still broken up, this is Zegote. Their demo begins with a couple moments of Iron Maiden metal notes, before taking off for a second with some fast, screaming crazy punk hardcore that works just fine. Then it comes back down to this funk thing for a while, and alternates from there on. Mix: the bass is unusually high, and there needs to be more guitar. The vocals and drums work. I'd say in general when this band works it's the screaming vocals that urn out OK when they sound like they might be descended from Fugazi and don't do much for me when they sound like funk music. Speaking



of fucking Fugazi, it just struck me that the first part of the third song on here is Fugazi's "Waiting Room" with only a couple notes different; it has the same breaks and distorted parts and sung lines and even pauses, everything. Anyway-conscious lyrics about modern life and all the problems involved in that for all of us. It's that consciousness that comes through to make the vocals the best par of this; it's also clear in the well-done insert, which leaves no doubts as to whether or not they care about what they're doing. They do. -b

Z., P.O. Box 9734, Greensboro, NC 27429

MAGAZINE REVIEWS

Abaddon #4: This 'zine is fucking gorgeous in terms of layout and production. Computer graphics, when used badly, are the ugliest shit there is, but here they are used with real grace and precision. I mean, this is really damn pretty, and steps have been taken to make sure that the format itself is interesting too (unusually-sized pages, foldouts, and even a custom-Abaddon bookmark). Content: Some fairly intelligent and useful book reviews (of some really intelligent and useful books), an interview with Overcast (who seem pretty morose), a couple useless music reviews (drop this section, it's wasting space I know you could use better!), a couple full page political artwork pieces, an interview with John Yates (a guy who does propaganda posters and a punk rock record label), some fiction (which is, surprisingly, up to parwell done!), and a Catharsis interview. The Catharsis interview is basically me ranting and raving about typical Catharsis shit in our van outside a house show on my most recent birthday—some of the things I say sound a little like Charles Manson, the way he transcribed it. Hmm. Anyway, for content, fresh approach, and beautiful execution, this up-and-coming 'zine comes highly approved. -b

\$1 to Jeffrey, 12039 UNC G Station, Greensboro, NC 27413

A.T.R. #1: This stands out head and shoulders over every other magazine this issue-except, perhaps, Fragments. The fact that both are only on their first issue makes me fear that magazines this intelligent and valuable are necessarily shortlived. The content shows breathtaking intelligence, a full 80 pages of in-depth critiques of our modern age and our individual lives. Through all of this they maintain their humanity and personality, making it easy enough to read. And the ideas in here address really crucial subjects that all of us must think about, like it or not. If you're interested in upping the level of intellectual exchange in hardcore and maybe educating yourself (or at least interacting with other educated people), try reading this magazine. Thumbs up, wholeheartedly. -b

Eric Boehme, 2634 N. Fairfield Apt. #2, Chicago, IL 60647 APOCALYPSE FANZINE #2: A decent half size zine but nothing really special either. Interviews with 1134, Snapcase, Ensign, and H2O. The interview with H2O is lengthy and interesting as well the 1134 interview. The interviews with Snapcase and Ensign are short and really boring, especially the Snapcase one. The layout is pretty nice and there are some personal writings that I found interesting. This is only issue #2 and I expect that as this zine matures it will become

something really good. -t APOCALYPSE: 18955 W. 115th ter. Olathe KS 66061.

Blindsided #3 - \$3 - Decent vegan sXe zine from Indy featuring Refused, Endeavor and Falling Down. Writing is clear and concise, but I was turned off by two editorials in which the editor spews anger at his ex-partner in the zine, who he refuses to talk to because she lost the edge. Lots of talk of "betrayal" and "weakness." Whatever happened to straight edge as a personal choice, one that's not necessarily right for everybody? -r

(Neal Taflinger, 6256 Central Avenue, Indianapolis, IN 46220) Burn it Clean #7 - a stamp? - Star Wars, veganism, straightedge, interview with Ire. Good column by Greg Bennick, nice personal anecdote from editor. At eight pages, a very quick read. -r (#2 1018 McClure Ct., Victoria, BC V8V 3E9)

ButtRageous #1 - ? - The layout is the first thing you'll notice about

this zine. Very pleasant and readable, looks like Newsweek but not as stuffy. Good interviews with Trial, Snapcase, My Name, and Smelter, snappy writing elsewhere. Hometown pride, too (the hometown being Tacoma, Washington). This is a definite keeper. Bring on #2. -r (what, no address? That sucks!)

Capital Punishment #1 - \$2? - The focus of this zine is on the HC scene in the state capital of New York, Albany. Interviews with Hatebreed, Straight Jacket and Earth Crisis. I appreciate the emphasis on local news - the zine is like one big scene report. Some more in-depth interviews would be good. -r

(Bill Kennedy, 3 Marble Rd., E. Greenbush, NY 12061)

Cell 2187 #1 - \$1? - Ooh, another Star Wars reference (they spell it out in the intro). Once I got past that, I enjoyed the interviews with Damnation AD, Bloodlet, and H2O. The record reviews were suspiciously positive - didn't anybody dislike anything? Still a promising

(225 South 39th St., Philadelphia, PA 19104)

Change Zine #8 - \$5? - Change is back, with fewer interviews than last issue, but there's still lots of attitude spewing from the editors and the fan's-eye analysis of pro basketball that Change is rightly famous for. I hardly even watch basketball and I still find the writing here fascinating. The Kiss it Goodbye interview was my favorite of this issue; Voorhees was pretty good too. The Christmas bonus: a free split 7" with Today is the Day and the Automatic Few. TITD are decent noise rock with a nice telephone-ringing sound effect in their song; Auto Few are sort of like Down by Law or something. Best part of the 7" is the fact that before and after each song they have excerpts of soundtrack music from movies like "The Usual Suspects" and "Unforgiven" and sound bites of members of each band discussing their music. -/

(9 Birchwood Lane, Westport, CT 06880)

Choose the Right #3: The computer layouts here still aren't quite working, sometimes they almost make it hard to read the text. The interviewer gets my respect for asserting himself in the Earth Crisis interview to make an argument to Karl that their straight edge (and thus their band) is now being marketed as a product, a trend, rather than a movement. Karl sure doesn't like that very much! In fact, it inspires him to criticize bands that aren't well known and don't get good recordings... I guess he never listened to any hardcore punk bands, huh. I mean, come on: not well known, bad recordings-how many of your favorite bands does that describe, bands that paved the way for bands like his to become so well-known and well-recorded? I guess I'm being vindictive again. The other interviews (Hatebreed, Fastbreak, Harkonen, Sick Of It All-the last of which say that the Side By Side record was no good... what?) are less interesting. The reviews are decent. The other writing (animal liberation...) is fairly predictable. A couple extra bits here and there (funny letters section, etc.) provide a little personality. -b

5012 11th Avenue, NE, Apt. E, Seattle, WA 98105 Dogprint #8 - \$2 - The bulk of this is interviews with big names like Shift, Norm Arenas, Ignite, Tilt, Trial, Automatic 7, and pop singer Brendan Benson. Outside of that, there are a few editorials, an Erie, PA scene report, and reviews that are too numerous and not very detailed. -r

(Box 84, Suffern, NY 10901)

Feast of Hate and Fear #6 - six \$.32 stamps - I'm of two minds about this zine. Its editor, none other that Adel 156 of Inside Front column fame, looks at the world in fairly harsh terms; he describes himself as a "fascist anarchist," and goes on to rant a great deal about hating weakness, the repulsiveness of society and religion, allegiance to "natural law," admiration of serial killers, et cetera. This sort of attitude can be found in a lot of zines and it just doesn't provoke or interest me very much. What is worthy about FOHAF, however, is the quality of the writing and reporting; Adel's opinion pieces are very well-thoughtout and persuasive, even if one disagrees with his point of view. Also, the guy scores interviews with Rudy Ray Moore (Dolemite) and Richard Ramirez (the Night Stalker)—in the same issue! Another high point is his sense of humor-there are interesting articles here about penises, the Marquis de Sade, the word "fuck" and a detailed list of stupid or bizarre crimes committed in the editor's home state of Florida. In all of these, his tongue-in-cheek approach to the topic makes him seem far more twisted than when he's in I-hate-everybody mode. -r (PO Box 820407, South Florida, FL 33082-0407)

Fragments #1: This is like A.T.R. in that it addresses important issues, issues which we're all probably thinking a little about already just because of our involvement with hardcore. It's more accessable than A.T.R., in that it uses illustrations a great deal more. A picture can be worth a thousand words, you know. Plenty of discussion of American "values," the decline and fall of Western civilization, the Spectacle (the illusions that are an intrincsic part of our modern lives), and more. Fucking great magazine, I wish there were more like it and I pray for a second issue. -b

P.O. Box 5370-362, Santa Ana, CA 92704

H8000 'zine #4: H8Z is definitely a model for other "area coverage" 'zines to follow: it looks attractive, it's well circulated (so that people from other regions are informed about, in this case, a certain part of Belgium), and it's put together very effectively and thoroughly. Here we have letters, entertaining photos, interviews (Sektor and Vitality, which aren't really any more interesting than, say, a typical Inside Front interview, and Darkside NYC, who are probably the most negative band I have ever read an interview with), lots of show reviews that are written so melodramatically that they actually are interesting (if only to see just how absurd they will get...), fairly useful record reviews, and some general news from their area. There are a couple cases in here of kids using terms like "faggot" and praising certain moronic US bands—there really doesn't seem to me to be any possible excuse for this, since they live in Europe and should know better. Come on! But the pieces written by the editors seem intelligent and mature, which makes it easy enough to ignore the foolishness of those other kids and enjoy this magazine... especially if you're curious about the home county of Congress, Liar, and all their brethren. -b Jozef Demeesterstr. 33, 8800 Roselare, Belgium

Hodgepodge #1 - \$1 - This zine's purpose is to cover the Long Island scene, which the editors say is unjustly overshadowed by the rest of New York City. This zine, however, doesn't really leap out of the pack. It's got all the ingredients that every other medium-to-large-circulation hardcore zine has—interviews (Shift, Coalesce, Converge, Floorpunch), photos, and the usual bland record, zine and show reviews. To top it off, there are some really horribly scanned and Photoshopped pictures in here. If you're going to use fancy computer equipment rather than just gluing the picture to the page, learn how to use it well, please. Anyway, good things include a Long Island scene report, an advice column, and some funny writing about a brand of trendy clothing that the editor really hates that I've never heard of (apparently we don't have Jnco jeans in North Carolina)—the reason this stuff is good is because you don't find it in every other zine. Hopefully issue #2 will bring more diversification. -r

(983 Little Neck Ave., N. Bellmore, NY 11710)

House Broken Fanzine #3 - ? - High point: a good interview with Toby from H2O. As many of you have noticed by now, this guy can tell a damn good story, whether you like his band or not. Low point: Paul Weinman poetry and positive reviews of the Cranberries and Alanis Morissette. Good God. -r

(1547 Spring Rd., Carlisle, PA 17013)

In Effect #9 - ? - Another news-oriented magazine, this time about New York hardcore (God, it seems like all these zines are NYHC news magazines sometimes...) Lots of interviews (H2O, Both Worlds, Madball), lots of fancy ads, lots of fucking tattooed guys. -r

(119-16 8th Ave., College Point, NY 11356)

International Straight-Edge Bulletin #20 - ? - Wow, this is an impressive thing indeed, whether you're sXe or not. A zine written by a whole crew of people in different countries sharing news and opinions. Here we've got Malaysia, France, Finland, New Zealand, Uruguay, Chile... the list goes on. My favorite article was from Uruguay and was about how "futbol" (football to the English, soccer to the Americans) distracts people from pressing issues in their lives and provides an excuse for violent behavior (sound familiar?) This whole zine was a very inspiring read. -r

(Yann Boisleve, BP 7523, 35 075 Rennes cedex 3, France... be sure to send this guy proper postage; he gets a lot of mail. Or email him at

yann.boisleve@uhb.fr)

Interpol Times #10 - ? - I like zines from outside the US because they cover music I'm not familiar with and help counteract the hegemony of US bands in hardcore. This zine isn't really anything earth-shattering but it's got interviews with Europe's Acheborn, Chopper, Funbug and Kneeldown as well as the USA's Bouncing Souls and Battery. -r (Auf dem Stefansberg 58, 53340 Meckenheim, Germany)

Juggernaut #3 - \$4 US - This zine's from Singapore. Very heavy on the standard animal rights info. I don't know to what extent animal rights is part of the public discourse over there; perhaps it's not as well-publicized. Good to see these people supporting their scene. And yes, the Muslimcore debate continues (FYI: in Singapore there is an ongoing debate between some straightedgers and Muslims in the scene; some Muslims feel it is against Allah's will to be vegan, if I understand the debate correctly. Interesting position.) -r

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(Zahir, Blk 116 Toa Payoh, Lorong 1 #14-164, Singapore 310116) Meat and 3 Veg. #4 - \$4 Australian?- An Australian zine. Interviews with 4 US bands (Battery, Ignite, Man Afraid, Civ). All the interviews are concise and fairly interesting. I would have liked to see more Australia-specific content here, although there's a little. A quote: "Busting caps and bouncing fruits (?) etc. can go the way of all the other macho wanker posturing, out the door. We are not America, and I don't want to be..." -r

(PO Box 509, Gladesville, NSW 2111, Australia)

Nat Rrain Comics #8 - \$4 - This is a pretty disturbing comic book. Nat has a few things to work out regarding women—his drawings here are very much in the vein of Robert Crumb's fetishized super-females, and he calls one comic "the confessions of a lonely misogynist." He's fascinated with breasts, butts, extraterrestrials and his own death. Yikes. How did this end up at Inside Front? -r

(3419 VA Beach Blvd. Suite #217, VA Beach, VA 23452)

No Barcodes Necessary #3 - \$3 - Lotsa writing about sXe, plus interviews with Euro bands Lifer (Scotland), Dive into the Extreme (Italy) and End in Sight (Sweden). Some zine reviews that are actually comprehensive and helpful. -r

(Mel Hughes, 83 Glebe Park, Chanterhill, Enniskillen BT74 4DB N. Ireland)

Nothing New #1 - ? - This is a pretty good first effort, most of which is interviews with Bloodlet and Catharsis, plus some pictures of pro wrestling (which may replace Star Wars and heavy metal as the newest nostalgic trend in hardcore). On the back cover there's a picture of a male wrestler aerial-slamming a female wrestler into a folding table... what the fuck? -r

(912 Dawnwood Dr., Parma, OH 44134)

Rust #4, #5 - \$3? - Rust is another regional news-oriented zine with a large circulation. It focuses on the rather underrepresented Seattle scene while giving time to bands from all over the country. #4 has interviews with Today is the Day (why are they suddenly so popular?), Sensefield, Both Worlds and Kiss it Goodbye and an article about how to find the ultimate metal guitar (the BC Rich Warlock comes in first in their survey) which I found funny despite my burnout on articles about metal trivia. #5 has a cool cover featuring the heads of famous hardcore singers set atop the shoulders of the disciples at the Last Supper (with the zine editor as Jesus, now that I look at it more closely...) It also has interviews with Sick of it All, VOD, Botch, CR and Strain, a very good article about Christian hardcore that lets participants speak for themselves while still respectfully expressing a duvergent viewpoint, and more metal fetishism, this time an article about metal clothes. Keep an eye on Rust; its high standards of appearance and content make it a consistently good read. -r

(PO Box 2293, Seattle, WA 98111)

Reminder #8 - ? - This is an interesting depiction of how widespread hardcore has become. Some of the content here is from Belgium, some from Germany, and some from the infamous Singapore scene (another article called "Muslimcore vs Straight Edge," a debate I'm still not sure I understand). A fairly short zine whose contents were at times opaque to me—I have a feeling some things were lost in their translation to English. The most interesting thing here is an interview with a jailed murderer. -r

(Wim Vandekerckhove, Hogeweg 316, 8930 Menen, Belgium. email: wim.vandekerckhove@rug.ac.be)

Selfworth #3 - ? - An odd little zine from the Netherlands. It contains some interviews, personal wiritings, a section of glowing reviews of American top 40 music (the editor describes Counting Crows as "really intense"), and an article that talks about how pornography is degrading, yet is illustrated with a pornographic drawing, somewhat defeating its own purpose. There's also a section in which people talk about losing their virginity, which surprised me because none of the stories were substantively different from what you might get from young Americans. -r

(Jannie Maes, Bosserveldlaan 32, 6191 SK Beek (L), Netherlands) State of Grace #2: Hardcore 'zine from England, fairly promising. It begins with an in-depth Ignite interview (if you like Ignite, you'll learn



things that interest you... if you don't, you can skip it), proceeds to an unfortunately predictable Withdrawn interview, wades through some second rate commentary on straight edge, religion, and gun control, tosses in a few good photos and a flat interview with Good Life recordings, and concludes with a few (too few) well-done reviews. Keep at it—and, next time, include more about your local hardcore community, I'm curious about hardcore in the U.K. right now... -b

29 Meadow Bank Avenue, Nether Edge, Sheffield, S7 1PB, UK Status Fanzine #2 - \$2 - Most of the space in this zine is taken up with pages and pages of large photos. Ordinarily I would object to this, but some of these photos are really good, and the reproduction is excellent. The writing doesn't grab my attention quite as solidly. Interviews with Far, Iceburn, and the Mighty Mighty Bosstones. -r

(PO Box 1500, Thousand Oaks, CA 91358)

<u>Subversion #3</u> - \$2 - This zine is heavy on the writing, which is a nice change. The most useful article here is "Beer World / Crop O' Slop," which provides candid reviews of both expensive microbrews and cheap swill. Too many record reviews for such a short zine, though.

(PO Box 2881, Pullman, WA 99165-2881)

Suffer Age Zine #3 - \$4 US - Another Southeast Asian zine, this time a Singapore/Malaysia tag-team. There's also a scene report from the Czech Republic. The most interesting things here are show reviews from Kuala Lumpur (where they're trying to have NYHC-style Sunday matinees) and an interview with Obstacle Upsurge, an all-girl HC band from Singapore. They don't say much in the interview, but consider the fact that some of these young women have to keep the band a

secret from their conservative parents... now that's hardcore. Other interesting stuff about local environmental issues, too. -r

(Man, 25, Jalan Suasa Satu, Kolam Air, 80100 Johor Bahru, Johor, Malaysia)

<u>Tadpole #3 - ? - Pretty good English zine.</u> Good interviews with Los Crudos and Avail, plus English bands marker & Iron Monkey. Photos and more. Big fucking photo of Bruce Dickinson on the back cover. Enough already! -r

(PO Box 2804, Brighton BN2 2AU, UK)

Tread the Path #1 - \$1.50 - One may assume this zine is called "Straight Edge Tread the Path Vegan" since the words "Straight Edge" and "Vegan" are written bigger than the zine's name on the cover. There's not much content, some reprinted song lyrics, a Turmoil interview, etc. A short article about consumerism on the back cover is the most provocative thing here. -r

(Scott M., 36 Ramapo Ave., SI, NY 10309)

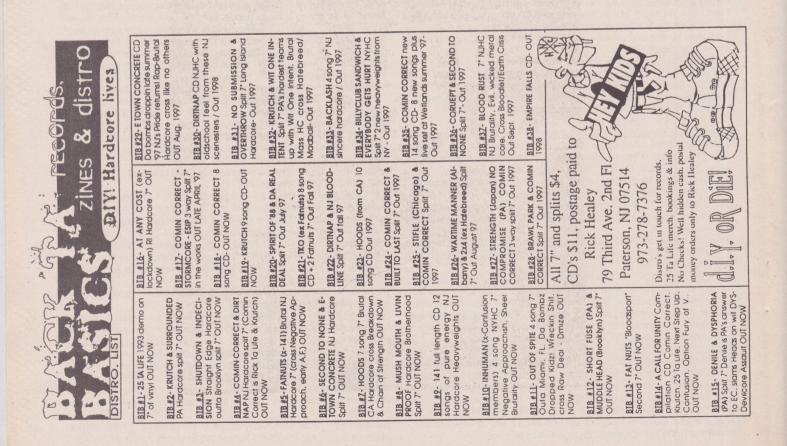
Trouble Shoot #3: European hardcore 'zine featuring interviews with nine bands (the notables are Rubbish Heap, Facedown, Kindred, 25 ta Life, and Right For Life) and a tape sampler with (previously released) songs from each of them. A good concept to inform people about new music and the ideas of the people who play it. The 'zine itself is pretty thick, has decent reviews, and bad printing quality here and there. -b

Alain, 1 rue de Dieupart, 4920 Aywaille, Belgium

War Crime #4 - \$2 - A fairly political zine, with extensive articles about mahogany production and the Animal Liberation Front, plus a how-to about hijacking electricity from streetlamps that's very interesting but could conceivably get you killed. Music coverage is mostly crust, with reviews and interviews of Disfear and Abuso Sonoro. Good stuff. -r (Mike, PO Box 2741, Tucson, AZ 85702)

Zips and Chains #10: Great European 'zine done by the same kids who did those Goodwill records I had so much respect for. There's no way I could tell you all the stuff that's in here, but suffice to say the interviews (Avail, Fugazi, White Frogs, Permanent Scar, about fifteen more) are in depth and usueful, the writings are all interesting and offer new perspectives (especially to American punk/hardcore kids curious about the community in Europe), and the whole thing is put together very effectively. It's easy to read, and worth reading. Broiaden your horizons and check it out. -b

Dario Adamic, C.P. 15319, 00143 Roma laurentino, Italy



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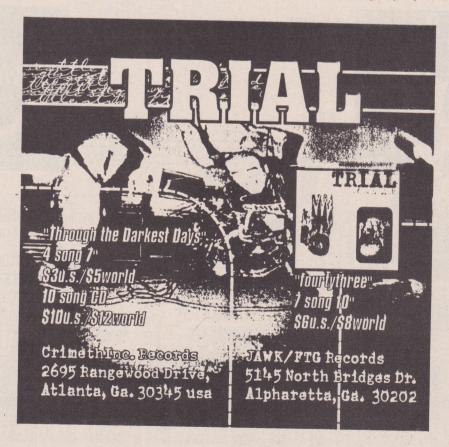
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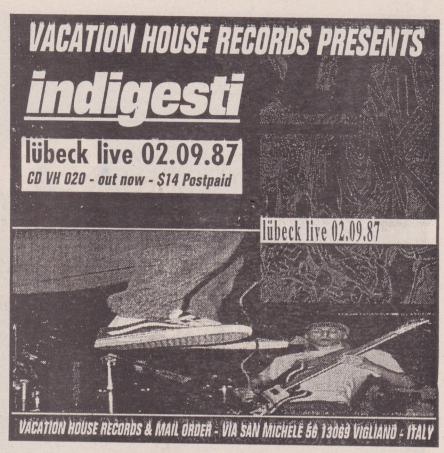
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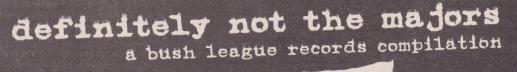
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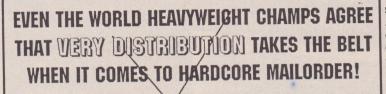
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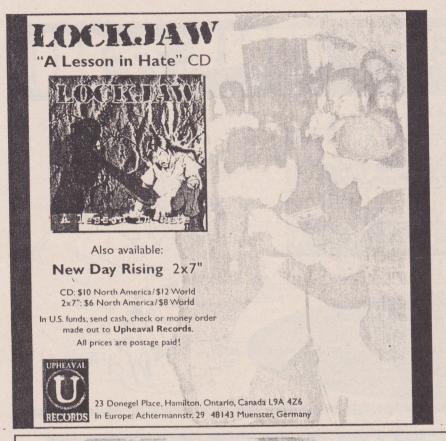
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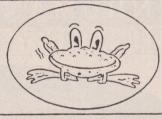
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Sincere Apologies, Issue 10 (written late September, 1997)

This issue is coming out much later than it should have. When I wrote the introduction, it was the middle of July, and I expected it to be done before we left for our U.S. tour. Unfortunately, the individual who was going to do the layout that week had some sudden problems with his legal status and had to go underground for a while, so we were not able to get it put together until now. I feel really bad about this delay, since some of the material in this issue may now be out of date. But there was no way to avoid it.

The problem we are encountering more and more in working on projects like Inside Front is the conflict between, on one hand, living a lifestyle outside of the system, and on the other, being productive and effective in our struggles against the system. Many of us are now distracted from our undertakings by the instability of our lives (having no homes, no transportation, no food or other resources, no permanent address, etc.) or by problems with the legal system. It's hard to get magazine layouts done when your friend who does graphics is hiding out from the police in a place without any computers; it's hard to keep up with distributors when you have no phone number to be reached at and all your records are in storage; it's hard to pick up three thousand magazines from the printer when you don't have a car. This has been really frustrating for me, because I really do want to get things done—but not at the expense of opening an Inside Front office and bank account, purchasing an Inside Front car, and using bar codes and doubling our prices in order to afford all that bullshit.

But we have a solution that we're going to try. In Detroit, a group of friends of mine, whose lives are somewhat more stable than mine, have offered to take over some of the practical aspects of doing Inside Front. This will help to make things run more smoothly and efficiently. We will be transferring operations to them early in 1998. Nothing else should change about the magazine, and this should enable us to keep doing what we're doing for quite a while. The useful details about this will come in our next issue.

Other news-

The first installment of <u>Harbinger</u>, the CrimethInc. propaganda tabloid, is done now. If you're interested in reading one, they're absolutely free, so just write to the CrimethInc. address and request one. Donations for postage are certainly useful for not required. <u>Harbinger</u> is basically a collection of commentary on human life in today's world, done in a more impassioned and lighthearted spirit than most political writing.

Also—another disaster—there was a misunderstanding, and a number of copies of the Catharsis "Samsara" 12" on Good Life records were sold without inserts. The band was not at all aware of this, and it is certainly contrary to our wishes. As far as I'm concerned, personally, without the insert (which contains not only the lyrics but also some writing about our intentions and motivations) the record is just another shit rock and roll record. SO... if anyone did get a copy of the 12" without an insert, write to Catharsis at the CrimethInc. address and we'll send you an insert ourselves. Sorry about this.

Anyway, that's it, Inside Front #10. I hope you've found something useful or enjoyable in it. It was a lot of trouble for us, over a long period of time, but I expect it will be nice to finally have it finished. I appreciate all of you bearing with us. Thanks again!



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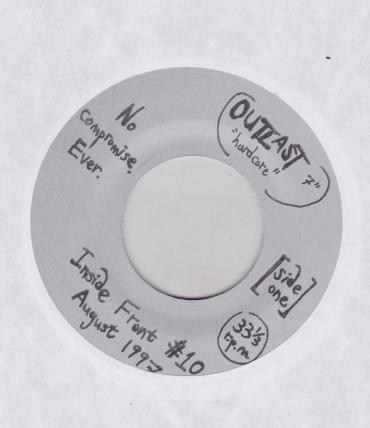
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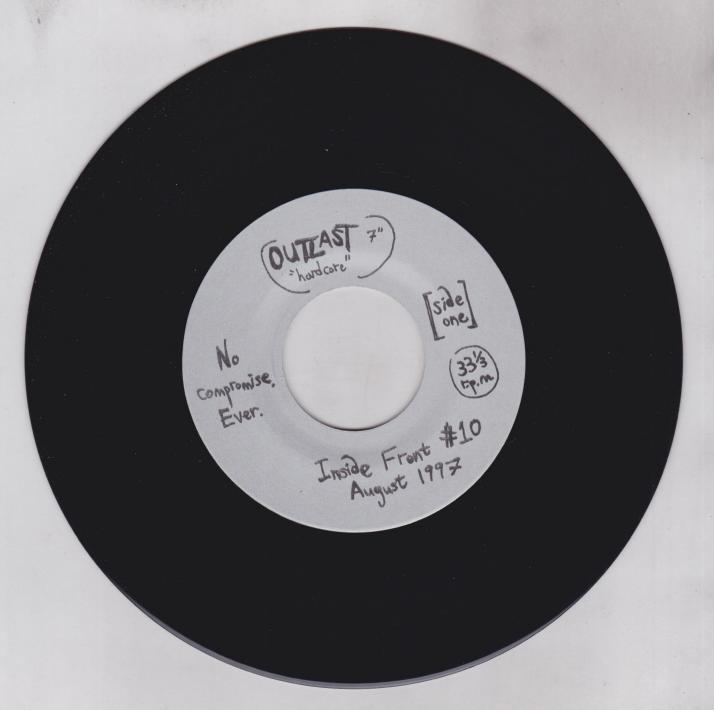
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